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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Ashille Errani.	Heinrich Hofmann.	George M. Nowell.
King Ludwig I I.	Charles Fradel.	William Mason.
C. Jos. Brambach.	Emil Sauer.	Pasdeloup.
Henry Schradieck.	Jesse Bartlett Davis.	Dora Burmeister-Petersen.
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C. M. Von Weber.	Xaver Scharwenka.	Händel.
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Karl Klindworth.	Carl Baermann.	Anton Seidl.
Edwin Klahre.	Emil Steger.	Max Leckner.
Helen D. Campbell.	Paul Kallich.	Max Spicker.
Alfreda Barili.	Louis Svecenski.	Judith Graves.
Wm. R. Chapman.	Henry Hadden Huss.	Hermann Ebeling.
Otto Roth.	Neally Stevens.	Anton Bruckner.
Anna Carpenter.	Dyan Flanagan.	Mary Howe.
W. L. Blumenstein.	A. Victor Benham.	Attalie Claire.
Leonard Labatt.	Mr. and Mrs. Carl Hill.	Mr. and Mrs. Lawton.
Albert Vanino.	Anthony Stankowitch.	Madge Wickham.
Josef Rheinberger.	Moris Rosenthal.	Richard Burmeister.
Max Bendix.	Victor Herbert.	W. J. Lavin.
Helen von Doenhoff.	Martin Roeder.	Niles W. Gade.
Adolf Jensen.	Joachim Raff.	Hermann Levi.
Hans Richter.	Felix Mottl.	Edward Chaffield.
Margaret Reid.	Augusta Ohnström.	James H. Howe.
Emil Fischer.	Mamie Kunkel.	

IN consequence of a singular lawsuit which a retired female member of the Vienna Court Opera House ballet recently brought against the pension fund cashier of that institute, Baron Bezecny, the intendant of the imperial theatres, has published a decree in which the duration for ballet members' activity is limited as follows: Starting from the principle that ballet girls usually make their debut at fifteen, Mr. Bezecny concludes that their services ought to end at the latest with forty-three years of age. This decree, however, finds no application for the "stars," who are beyond the statute of limits.

We wonder what the baron would have said to one of Mapleson's late Academy of Music ballets, and we pause to consider how the Imperial Austrian manager is ever going to find out when a ballet girl has reached the limit age of forty-three.

THE Bostonians, who have now one of the finest of standing orchestras in the entire world, will be rightly somewhat astonished, when Mr. Reno's gift enterprise German opera strikes them, at the orchestra that is "going on the road" with the company. That they may not unjustly infer that it is the Metropolitan Opera House orchestra which they will hear on the occasion of these performances, we will herewith inform them that, first of all, the traveling orchestra will be somewhat decreased in number, and that, secondly, some of the principals, such as Concertmeister Rothmeyer of the second violins; Herbert, the first of the violoncellos, and Schreurs, first clarinet, will not be of the party, and that their positions will therefore be taken by musicians who have not hitherto been accustomed to first positions and to perform the incidental soli which the aforementioned had to play. The difference will, of course, be a most perceptible one, all the more so as Walter Damrosch, as we announced before, and not Anton Seidl, will be the sole conductor of these performances.

NONE of the promised novelties have been produced by the German Opera Company this season at the Metropolitan Opera House, with the single exception of Peter Cornelius' "The Barber of Bagdad." "Le Roi d'Ys," "Le Cid" and Verdi's "Otello," although announced as certainties for the season, have failed to materialize, the management simply saying: "Why do we need to produce novelties if the old repertory, and especially Wagner, fill the bill anyhow?" It is but right to admit that they did and still do, but whether or no it is a wise policy to stick to the same repertory and possibly use up unrelievedly its full drawing power is a question which only the future can decide. Surely, however, it does not seem to us judicious to have left "Otello" unperformed this season, and thus allow the coming Italian troupe to bring it out for the first time, and probably as a drawing card, at the Metropolitan Opera House. "Otello" might very well have been given here by the German troupe, as Perotti would have been acceptable in the title rôle; there is no better "Iago" in existence to-day than Reichmann, and as for Lilli Lehmann, as "Desdemona" she would probably have been excellent beyond comparison. Thus it will be seen that Verdi's latest and most dramatic work in all likelihood could have been produced far better by the German troupe than it will be given by the Italians shortly, and yet it is hard to foresee what influence and effect it would have on the stockholders of the Metropolitan Opera House if just this work and comparative novelty should prove one of the attractions of the coming season of Italian opera. With Mr. Stanton's protracted procrastination and Mr. Seidl's latent laziness, however, it came to pass that they allowed "Otello" to remain unperformed this season.

SOME decided reforms besides those preached in the foregoing editorial are undoubtedly needed at the Metropolitan Opera House next season. It goes without saying that better female forces must be engaged, as ladies like Mrs. Frank and Mrs. Sonntag-Uhl are vocally only fit to serve in the chorus, while in point of stage appearance they certainly do not even commend themselves for that purpose. Mr. Stanton will see to this, however, as he will go to Europe in person this time, leaving next May. He is a good judge of appearance and histrionic abilities, and if he will only take along somebody who is an

equally good judge of voices and has an ear for pitch, none like the aforementioned will be engaged for next season.

The reforms, however, must not stop there. No matter what old Dr. Damrosch's merits may have been his sons are not fit successors of him. We must have a better second conductor than Walter Damrosch; we must have a better chorus master than Frank Damrosch, who has proved himself absolutely incompetent, and we must have a better solo repertor than Mr. Gould, whom nothing holds in his responsible position but Mr. Seidl's good and easy going nature, and who therefore overlooks his assistant's lack of routine and superficial knowledge of music. These changes ought to be made if the performances are to reach and maintain that high standard of artistic excellence which is claimed for them and which the stockholders and the general public have a right to expect for the amount of money they spend for the season of opera in German at the Metropolitan Opera House.

A SPECULATOR'S VIEWS.

IN view of past and present conditions and their relations to certain music critics and writers on musical subjects in this city, the following from "Town Topics" of last Thursday must cause considerable merriment:

When a "critic" persistently damns one orchestral conductor and praises another, whose business associate he is become, what are the friends of the sufferer to say in favor of the "critic?" When men that could not answer the simplest questions of an expert are hired to give lectures that nobody will listen to, for the sole object of securing their alleged "influence" in behalf of sundry more or less educational enterprises, why should people feel delicate about impugning their impartiality? When "critics" bring out books that would lie on the publishers' shelves for years but for the fact that managers and artists, on receipt of slips requesting subscriptions, think it judicious to put down their names for a number of copies varying from 10 to 100, is it odd that sufferers through their fault finding should turn upon them? A little prudence in expression, since solid learning and experience are wanting in most cases, and a somewhat less offensive arrogation of judicial knowledge and personal impeccability, would, I fancy, draw the fire of the "critics" maligners, to at least some extent.

Mr. Schwab, who is considered responsible for every paragraph on musical matters that appears in "Town Topics," and who is anxious not to be known as identified with that publication, is the last mortal on this globe who is justified in making such a statement as the above. He refers again to Mr. Krehbiel, and for that reason we are tempted once more to give Schwab the benefit of our microscopic test.

Schwab is the one individual who has carried on the two trades—that of music critic and manager of musical affairs—at the same time, and he has been known to utilize the two functions for mutually beneficial purposes. Only last summer he made arrangements for the engagement of Pachmann, the pianist, and in the very same number of "Town Topics," on the same page on which the above item appears, is printed one of his managerial puffs of his own in favor of his new musical star, the said Pachmann. His offense becomes therefore rank.

On the other hand, Mr. Krehbiel is known in all musical circles of this country, and also abroad, as a man of honor and of unimpeachable integrity, whose name cannot be mentioned in the same breath with that of the individual who is constantly aiming his vile shafts at him. Never has there been a suspicion that Mr. Krehbiel's criticisms were controlled by any but the purest motives, and critics generally have found only one source of difference with Mr. Krehbiel (outside of a difference of opinion in questions of art), and that is his exceptionable leniency toward the persons whose works and acts have been subjected to his analytical criticism or his reviews.

The reference in the Schwab article quoted above will be better understood after investigation. The orchestral conductor who is "damned" by Krehbiel, as Schwab calls it, is Walter Damrosch; the other orchestral conductor, who is called Mr. Krehbiel's "business associate," is Anton Seidl, and to call him Mr. Krehbiel's "business associate" shows the venom and acidity of Schwab's contemptible pen. When an orchestral conductor is so incompetent that the members of his own orchestra do not hesitate to ridicule him in public the absurdity of the situation has reached its climax. It has been known to the musical elect of this community (and references to the criticisms published in Boston on Walter Damrosch show that the elect in that city are also aware of the situation), and this knowledge is not of recent date, that Mr. Walter Damrosch is not able to cope with the work allotted to him through a series of

combinations and machinations based upon the fact that he is the son of a musical conductor who, during his lifetime, had an eminent local reputation. There is not in the city of New York at this moment one musician of recognized standing, not one music critic of similar standing, who, if not interested in Walter Damrosch's business schemes, based upon a certain society fad, would risk his reputation by proclaiming that Walter Damrosch cuts anything but a ridiculous figure in the musical life of this city. The harm and injury he has done and is committing against music here is incalculable.

What can therefore be the value of the opinion of the speculator Schwab on Mr. Krehbiel's professional conduct toward the Damrosch scheme? Mr. Krehbiel's criticisms of Damrosch's absurd performances are the results of true, honest, unprejudiced and disinterested critical judgment expressed, as we think, a little too leniently.

Next we come to his so-called "business associate," as Schwab calls Anton Seidl (and is it not curious to note how congenial it appears to Schwab, the speculator, to call a musician a "business associate?") We venture to say that Anton Seidl receives little if any compensation for the piano accompaniments at the Krehbiel lectures. We have never referred to the matter to either of the gentlemen, but our impression is to the effect that no such a thing as a "bargain," which Schwab naturally suspects, was ever thought of in the contemplation of these now successful lectures.

Schwab then goes on to refer to Mr. Krehbiel's "Review of the Musical Season," a work brought out by him annually since 1885, we believe.

Imagine Schwab as the editor of an annual work such as this Krehbiel review! Imagine such an expert as Schwab, who understands to a degree of nicety never dreamed of by an ordinary mortal how to reach the susceptible and tender feelings of musicians and artists—imagine him as the editor of an annual publication which he would be able to utilize to "scorch" (his favorite term) recalcitrant artists! "Ye gods and little fishes!"

There is such a humorous element in this whole situation that it is difficult to remain serious in contemplating it. This speculator in concerts, in tickets, in operas, in artists and in newspaper work berating a man like Krehbiel! Has Mr. Krehbiel or any of the New York music critics—say Mr. Finck, Mr. Henderson, Mr. Jackson, Mr. Von Sachs or any other—ever been seen seated in box offices supervising the receipts and sales of tickets? Have any of these men been known as managers of professional money making artists; have they ever competed with the legitimate managers of such enterprises?

Have they ever figured in the newspapers as disputants over money affairs with artists such as Materna or Nevada? Have they ever been engaged in the small fry business of advisers and counsellors to other managers and received stipends for such work? Have they ever done a Baxter-st. and Chatham-st. business combined with a music criticism annex to help out the main store when business was dull, Mr. Schwab?

And you have the presumption and gall to rile at men who have but one reason to blush at their profession in this city, and that reason is due to the fact that some persons, ignorant of the true state of affairs, call you a music critic!

Schwab, is it not time to give everyone a rest? You are the most tiresome infliction New York has had in many a day.

"MUSIC IN AMERICA."

THIS is the title of Dr. Frédéric Louis Ritter's companion volume to his "Music in England." "Music in America" is a new edition with additions, and is published by Chas. Scribner & Sons, New York. That Dr. Ritter has covered the field well and thoroughly it needs but a passing glance at the table of contents to tell, and it must be confessed that, despite the baldness of theme, the author has presented it so as to make it fairly interesting.

It goes without saying that when the eye falls on such readings as "Puritan Psalmody" and "Low State of Musical Culture" the outlook for much that is fascinating is not a bright one.

But we must acknowledge that in his wholesale condemnation of all the New England school of psalm

singers Dr. Ritter has our heartiest commendation. Musical progress in this country was unnecessarily retarded by such men as William Billings and others, no matter how earnest they were in their misguided intentions. We find in New York as early as 1751 performances of "The Beggars' Opera," and in Boston the founding of the Händel and Haydn Society marked the first step in the direction of good music, although the society in question had for its predecessor the Massachusetts Musical Society, dissolved July 6, 1810.

Dr. Ritter covers the subject of the early Boston music pioneers very thoroughly. Also in New York, the founding of the Choral Society and the Philharmonic Society, and several other long since deceased organizations.

Programs without number are cited by the author, so that the general musical culture during the early decades of the century can be at once seen. He even gives the scheme of some church organs at that time in New York. English opera in New York and French opera in New Orleans are also the subjects of a chapter. With the introduction of Italian opera in New York, America took its first step toward, wide as the difference may seem, the glories of the present régime of the Metropolitan Opera House.

Filippo Trajetta and his early labors here are all minutely discussed, although Dr. Ritter gives us but a faint idea of his valuable work in Philadelphia, where he died in 1854. Trajetta was intimately acquainted with Lorenzo da Ponte, the librettist of Mozart's "Don Giovanni," "Cosi fan Tutte" and "Figaro." His death is given as August 17, 1838.

In 1825 the Garcias came to New York with a famous troupe consisting of Manuel and his son, Malibran, Mrs. Garcia, Crivelli and others. Italian opera became indigenous, and its later history is familiar to all.

Dr. Ritter follows with patience the history of all the various operatic organizations that have from time to time essayed their fortunes in this country. Of value is Chapter XI., entitled "The Oratorio, and Instrumental Music in New York," in which the inception and rise of the various societies are all faithfully delineated. It is not our intention to follow Dr. Ritter throughout in detail, as the book, with its wealth of facts, dry no doubt at times, but valuable to the patient student of American history, is sufficient in itself.

The tale of the Harvard Musical Association is told. Musical conventions are dwelt upon, and one of the most interesting chapters in the volume is that devoted to the history of the establishment of the New York Philharmonic, with its early leaders, programs, and, in fact, all the data on the subject that could well have been spared us by time is carefully recorded by Dr. Ritter. "Traveling Orchestras" is the title of another readable chapter. The progress of instrumental music in New York is given with an elaborate series of tabulated names, dates, &c.

It is principally compiled from the Philharmonic Society's annual reports.

The Worcester festivals are also dilated upon.

It is a mistake, however, on Dr. Ritter's part to say that the early history of music in Philadelphia does not present any salient points. The Quaker City in the first half of the century presented a stronger array of musical talent than it can do at present and in no whit inferior to contemporaneous talent of New York and Boston. The elder Cross, B. Carr, Louis Meignen, Perelli, M. H. Cross, Jarvis, the elder John Huneker, organist, and his son, at one time president of the old Philharmonic Society, all these were names worthy of fuller mention, as were also the doings of the old Musical Fund Society.

Musical development is treated of in Chapter XXI., and the immense amount of musical work done in Cincinnati, Chicago, Cleveland, Columbus, St. Louis and San Francisco is duly chronicled.

In the chapter called the "Cultivation of Popular Music," Dr. Ritter dwells at length on the gentle talents of that tuneful if not intellectual writer, the ill fated Stephen S. Foster.

The true history of the National Opera Company has yet to be written, so Dr. Ritter has thrown no additional side lights on that well meant but wretchedly managed scheme. The present state of musical activity is carefully surveyed, and the potentialities of the nation as a musical one are practically considered.

The history of the Wagner movement is told in a keen, critical, but sympathetic manner by Dr. Ritter, and here, as in all cases, figures never lie. We wish we could quote at length Dr. Ritter's discriminating remarks on the subject. A few, however, must suffice. Says our author:

Here in America, and especially by most (the italic is our own) of the leading musicians in New York and Boston, the "music of the future" was opposed with the same insane vigor and illogical reasoning as in Europe. The fight was carried on here in a most ridiculous manner. People who never had heard a note of Wagner's music, had never witnessed the performance of a Wagner music drama, had never taken the trouble—provided they had the necessary practical knowledge to do so—to study the score of any of Wagner's published works were loud in their denunciations of this "corrupter of classical taste," and had the barefaced impudence to rush into print to condemn the "music of the future."

All they knew about Wagner's art were the more or less savage, injurious criticisms sent forth by the bitter opponents of the author of "Tannhäuser" and "Lohengrin," and yet each time a Wagner fragment was given here their countenances sank, they rested dumbfounded in the presence of so much beauty of a novel, original character; but trusting not their own ears, they generally concluded to wait for the verdict of the "press," which was expected to reflect the impressions of such performances, and which had, as a rule, then nothing better to do than to publish inane fun regarding the theories of the exiled musician; from that quarter the doubters had then very little elucidation to gain regarding the "to be or not to be" of Wagner musico-dramatic art.

These are severe words, but just ones.

Dr. Ritter states that the first performance in America of a Wagner fragment—an arrangement of a finale from "Tannhäuser"—was given about 1851 by the Germania Orchestra, under the leadership of Carl Bergmann. On October 22, 1853, the overture to "Tannhäuser" was played in Boston and made a sensation.

And to-day we all know the position occupied by Richard Wagner in America.

This volume is carefully indexed and is copiously supplied with prefaces, references, catalogues, tabulated schemes of concerts, &c., and as a specimen of conscientious labor and devotion to at times a very dry subject it reflects great credit on its author. With some minor details we disagree, but the book as a whole is both valuable and interesting.

—LONDON, February 17.—Sir Arthur Sullivan returned from Nice on Sunday. He was seen to-night and said: "The absurd rumor in the American newspapers that Gilbert and I have quarreled or agreed to work apart hereafter is false and absolutely baseless. Gilbert writes me regularly from India. I cannot comprehend why the papers have fabricated this story any more than I can understand why the American press has so persistently ill-used us."

"In what way?"

"It has treated us atrociously and scurrilously. The newspapers might have withheld their bitter comments until the new artists arrived. But it was just so when Gilbert and I were in the country. We could not even go on the street with a lady but what we were treated to impudent comments and malicious personalities by the newspapers. The only place where the press treated us civilly was in California."

"Gilbert and I have sold our rights in the American production to Carte for a fixed sum, and we participate only after the receipts attain a certain figure, and now this newspaper onslaught, I presume, will deprive us of that."

"What of the inferior production of 'The Gondoliers' in New York?"

"I am disappointed at the failure, although I am not at all surprised. At this season there is such a demand for talent we could not get a better company. I hope the production to be given at Palmer's Theatre will be successful and American press opinions will be changed, particularly those of the musical papers, as they profess to voice the sentiment of the profession. Yet they have constantly abused me."

"We shall begin a new opera as soon as Mr. Gilbert returns, but in the future we shall not take the trouble to secure an American copyright."—"World."

—At the eighteenth symphony concert at Boston Music Hall next Saturday evening, Miss Gertrude Franklin, soprano, will be the soloist, and the program will include Mozart's symphony in E flat, Arthur Weld's "Italia," suite for orchestra, the "Struensee" overture, with the Micaela aria from "Carmen" and the Tamara aria from Rubinstein's "Demon" for the vocal selections.



THE RACONTEUR.

THE "Tristan" performance last Saturday afternoon at the Metropolitan Opera House was certainly the most successful one of this season. The crowded condition of the house spoke volumes for the increasing popularity, in the best sense of the word, of Richard Wagner's masterpiece. And one cannot cavil at the judgment that places "Tristan und Isolde" at so high an estimate. Lilli Lehmann was simply superb in the trying rôle of the heroine, and one is forced to admiration of the power and magnetism with which she realizes the character of the passion tossed "Isolde." With Vogl I am not so much *en rapport*. He is not sympathetic, and then the voice is worn, but is nevertheless dramatically excellent in parts, if not overwhelmingly interesting.

Seidl dominated his strong orchestral forces with his usual *aplomb* and serene mastery.

The opera season of '89-90 is drawing to a close, but it has again demonstrated, and triumphantly, that German opera is a success, and that the return of the old Italian régime is something totally out of the question.

I never take a trip to Boston and meet the artists and composers of that city without coming home most favorably impressed. I do not say that New York musicians are inferior as men to their Boston confrères, but I do assert that there is a finer strain, an *esprit de corps* and a higher social level there maintained than here in New York.

No one will gainsay that the Boston Symphony Orchestra does not present a better appearance than that of any other musical organization in the country.

Such men as Nikisch, Kneisel, Hekking and a dozen others could be adduced as testimony to the fact.

I fancy it is because of different social conditions in Boston. Musicians are not ostracized socially, and with this greater freedom comes, of course, increased culture and ease of manner.

Then, too, the number of Americans settled in and about Boston practicing the divine art. They are nearly all Americans. Look at John K. Paine, George Chadwick, Arthur Foote, E. A. MacDowell, for example. Here you have Americanism with a vengeance, even to the fact that they are, in addition to being well trained and highly talented musicians, also gentlemen, a desideratum in all professions, even that of music.

Boston, too, can boast of the best galaxy of violinists in the country.

If you don't believe it listen to the strings in Mr. Nikisch's band.

Pianists, too, are as plentiful as mulberries in season, although in but several cases is high water mark reached.

Then, too, the Hub of the Universe is well supplied with music critics, and it would be hard to beat such a collection of names as Louis C. Elson, Ben Woolf, a very good musician; Arthur Weld, a composer-critic of more than budding promises; Mr. Capen, formerly of the "Home Journal;" G. H. Wilson, of the "Traveller;" Philip G. Hale, now of the "Home Journal," formerly of Albany, one of the most trenchant critics and all round musicians in Boston. He has stirred matters up a bit there and always hits from the shoulder. Yes, I think Boston can hold her own in matters musical.

It is not generally known that the extraordinary personage who impersonated the character of Paganini in a curious one act scene given some time ago in England was the brother of Jules Levy, the champion cornetist. This Levy, whose first name I have forgotten, had great technical talent on the fiddle and hence was selected in this little scene I have alluded to above. It was called "Paganini Redivivus," and when the curtain rolls up the stage is entirely deserted. The setting is an old forest with a haunted castle in the background. Suddenly mysterious music is heard (chord of the dissipated eleventh of C minor tremolo.)

A gaunt figure emerges into view. The orchestra stops playing. The figure comes down to the footlights, which are suddenly turned up, and, throwing aside his cloak, a

spectral looking individual is revealed. He looks like Paganini; his face is gaunt, his figure lank. In his hand he holds a violin. Suddenly he smites the string and dashes madly into one of Paganini's saddest caprices. The audience is enraptured, but when he finishes the lights are turned so low as to render the "Paganini Redivivus" invisible. It was a good show in its time, but I fear it would hardly be a go, as the trick is known.

I heard about that sad wag Boothe, the well-known piano man, of Philadelphia. He played his fiddle into a phonograph just about the time Sarasate was in town. Then he jabbered some lingo of his own into the same machine and fooled two well-known Philadelphia violinists by telling them he had Sarasate in the phonograph. The bad Spanish first commanded their attention, but when Boothe began turning the crank of the instrument so rapidly as to make the scales and arpeggios he had previously played into it fairly fly, the two violinists were lost in admiration.

"Sarasate to a T!" said one.

"Listen to that run! I would know it in a thousand. True Sarasate technic!"

Boothe retired to a neighboring hostelry and smiled.

Somehow or other the concert season doesn't seem to be a great success this season. I don't mean the Philharmonic, Nikisch or Symphony Society concert, but the concert given by the benefit fiend. He seems to be partially squelched. I am glad that the critics of the "dailies" took a determined stand on the subject and refused to patronize the nuisances.

To my horror, at one of the Lenox Lyceum concerts I noticed the "two black ravens." You all know who they are, and they didn't sit on this occasion 1,000 miles away from the Steinway box. Probably haunted with the news of Mr. Thomas' approaching marriage, they are redoubling their attentions. Mr. Thomas is a patient and long suffering man, and these two irrepressible sable clothed feminine worshippers of his have added not a little to his overflowing cup of misery.

Asger Hamerik had a very unpleasant experience last summer in Halifax or Nova Scotia, I really forget which. It appears some criticism of his reached the ears of interested parties of one or the other of these places, and he was politely but firmly escorted to the train and literally shunted out of the town. Anyhow, this is the story I have heard.

Jokes are scarce this week. *Au revoir, mes lecteurs.*

P. S. Where did you get that hat, Bob of Brooklyn?

Opera in German.

ON Friday last the prelude to Wagner's mighty "Ring des Nibelungen," "Das Rheingold," was given for the first time this season at the Metropolitan Opera House, to which it drew a good sized if not over enthusiastic audience. The performance, however, deserved a better fate, as it was decidedly the best "Rheingold" representation New York has yet seen.

Of the soloists Mr. Vogl created the most favorable impression, and indeed he was as admirable a "Loge" as can well be thought of. All the fire god's witty and sarcastic sentences were given with wonderful tone characterization, and the beautiful lyric phrase, "So weit Leben und Weben," could not have been sung more warmly and poetically. Historically, too, he displayed the characteristics of the fickle and ever restless element he represented in a most graceful manner, and altogether "Loge" must be counted Vogl's absolutely and undisputedly best impersonation, at least of those he has so far vouchsafed us.

A new "Mime" was Mr. Paul Kalisch, and a very good one, too. Vocally no part could suit him better than this one, and after his acting, or rather overacting, of the very difficult rôle shall have become a trifle toned down it will historically also prove one of his very best.

The two giants were also newly represented, namely, by Messrs. Behrens and Schloemann. Both did well, more especially, however, the latter, who commands a well trained and true bass voice, and should have been heard more often during the season in parts better adapted to his abilities than were those in which he previously appeared at the Metropolitan.

Fischer's "Wotan" is as noble a representation this year in "Rheingold" as we have known it to be for several years past. It is a pity, however, that he is fast losing his upper register.

Beck's "Alberich" is an admirable impersonation by this excellent and reliable artist.

"Donner" and "Froh" were satisfactorily given by Messrs. Arden and Mittelhauser.

Of the ladies we can vocally praise only Miss Traubman,

who sang the part of the first of the three Rhinedaughters. Miss Meisslinger's "Fricka" and Miss Wiesner's "Freya," both not very large parts, could and should have been sung much more sympathetically. Miss Huhn's "Erda" sounded as guttural as all her efforts, and she gave the entire beautiful episode without even an attempt at shading. Wagner indicated that he wanted the phrase "Was ich sehe, sagen dir nächtlich die Nornen" sung as pianissimo as possible, in order to have it sound mysterious. The trio of the Rhinedaughters was given much better than the one in "Die Götterdämmerung," which, of course, made it all the more enjoyable.

The orchestra, under Anton Seidl's baton, was excellent from the first to the last, and the Vorspiel especially was given with so much color that it seemed all the more inexplicable how on earth a man and an artist like Seidl could, on another and only recent occasion, sit down and attempt to play this piece of coloring on a piano. He of all men ought to know that no satisfactory reproduction, or even an artistic semblance of one, could be produced on a piano, even with a tone prolongation pedal for the organ point on E flat, and that without the coloring given it by Wagner's glorious orchestration this entire Vorspiel must seem entirely meaningless and even absurd.

On Saturday afternoon "Tristan und Isolde" was repeated before a completely sold out house, and on Monday night of this week the last performance (God be praised!) this season of Nessler's "Trumpeter of Säckingen" was given before a no less numerous audience.

To-night the Wagner cyclüs begins with the first and only performance this season of "Rienzi," to be interrupted tomorrow night by Lilli Lehmann's benefit performance of "Norma," and to be resumed on Friday night with a representation of "The Flying Dutchman." At the Saturday matinée "Aida" will be given for the last time this season.

The Van der Stucken Concert.

THE first of Mr. Van der Stucken's "Classical Afternoon Concerts," which took place at Chickering Hall last Tuesday, was also the first orchestral concert that was given there this season, and for that reason, as well as on account of the excellence of the program and its performance, it is greatly to be regretted that not a larger audience participated in the musical pleasures of the afternoon.

Mr. Van der Stucken and his orchestra's share are greatly deserving of praise, and their contributions to the program were anything if not "classic." They began with Bach's D major suite, with that grandest of slow movements, the lofty "Air," which has been made familiar by many great solo performers on the violin. It never sounds as well, however, as when played by the entire string quartet, as originally intended by Bach. The entire suite was well played, barring a few discrepancies in the first violins, occurring in the first movement, and a too great preponderance of the cornets, which, in a small hall like Chickering's and as modern substitutes for the trumpets for which Bach wrote, ought to be told to somewhat subdue their ardor.

The concluding number of the program was Haydn's ever fresh and charming symphony in B flat major (not B major, as the program erroneously stated and as was faithfully re-echoed by some of the music critics to whom the difference between five sharps and two flats is but an unknown quantity). This work was also nicely performed under Mr. Van der Stucken's direction, and particularly praiseworthy was the rhythmic precision and the fine dynamic shadings which prevailed throughout the entire symphony.

The soloists at this concert were that conscientious and painstaking artist Mrs. Carl Alves and a comparative newcomer, Miss Marie Geselschap. The former gave Handel's noble aria "Awake, Saturnia," from "Semele," with pleasing alto voice, but somewhat lacking in breadth and effective enunciation, while her singing of Schubert's beautiful songs, "To the Lyre" and "On the Waters," accompanied in exquisite style by Mr. F. Q. Dulcken, was as pleasing as it was artistic.

The same, we are sorry to have to record, cannot truthfully be said about Miss Geselschap's piano playing, although the young lady is a pupil of that great master and teacher, Prof. Xaver Scharwenka, of Berlin, by whom she is recommended. She attempted to play Beethoven's "Emperor" concerto, that lion among piano concertos; but instead of tackling the lion she merely succeeded in tickling him, the effect being, of course, ludicrous. She has at her command only nimble fingers, and these in every rapid passage run away with her so completely that the orchestra have a hard time to follow and catch up with her. Her musical conception and repose are very small indeed, and her tone, if possible, even smaller.

—For the "Young People's Popular" concert, of Boston, on Wednesday afternoon, March 5, by the Boston Symphony Orchestra, the program will be as follows: Overture, "Jubel," Weber; bell song from "Lakmé," Delibes, Miss De Vere; suite, "Peer Gynt" (by request), Grieg; nocturne for violoncello (with harp accompaniment), Chopin, Mr. Hekking; aria from the "Star of the North," Meyerbeer, Miss De Vere; "Bal Costumé," Rubinstein.

PERSONALS.

ELEANOR WARNER EVEREST.—The picture which adorns our front page this week is rapidly becoming a familiar one to New York. It is that of Miss Eleanor Warner Everest, a pupil of Marchesi, a daughter of the deceased singing master Cornelius Everest, formerly of Philadelphia, and whose mother is at present one of the best known vocal teachers in the City of Brotherly Love. Miss Everest, who is at present one of the vocal corps in the National Conservatory, seems by nature to be a born teacher as well as an accomplished vocal artist. Miss Everest is a thorough musician, and extemporizes capably. Her voice, a high, pure soprano, has been exquisitely cultivated by Mrs. Marchesi, and Miss Everest is among the few to whom Mrs. Marchesi ever accorded the privilege of imparting her method to others. She is therefore well qualified to teach the Marchesi method. Miss Everest has been particularly successful in concert in Boston and Philadelphia, and she will soon make her bow before a Metropolitan audience.

AN AMERICAN GIRL IN THE ANTIPODES.—Mrs. Vandever Green, a young soprano, formerly of Brooklyn, recently sang with great success in the "Messiah" in Sydney, Australia.

SHE IS WORTH IT.—Miss Clementina De Vere has been engaged as soprano soloist for Dr. Paxton's church in West Forty-seventh-st., at a salary of \$5,000 per year.

JESSIE BARTLETT DAVIS.—Jessie Bartlett Davis, who succeeded Agnes Huntington in the Bostonians, is said to have been asked to take her place in London.

HYLLESTED GETS A DIVORCE.—Mr. August Hyllested, a pianist of prominence and of the faculty of the Chicago Conservatory, was granted a divorce by Judge Shepard this morning. Mr. Hyllested testified that he was married to Fanny Emily Blesberg in Kjobing, Denmark, in 1878. In 1885, in order to better his condition, Hyllested came to America, landing in New York. The next year he came to Chicago, and has resided there ever since. The professor said he had written to his wife repeatedly since he left Denmark imploring her to join him here, but in the letters he received she refused to do so. Her letters were always cold and formal, and she never manifested any desire to again live with her husband, although he offered to send her large sums of money to pay the passage of herself and children and promised her a luxurious home when she arrived. Several gentlemen from the Chicago Musical College corroborated Mr. Hyllested's story.

NIKISCH'S BETTER HALF.—Mrs. Amelia Nikisch, the wife of the great Boston conductor, Arthur Nikisch, recently was the soloist at the fourth subscription concert of the Heidelberg "Instrumental Verein." She sang several groups of *Lieder*, among which were the four first from Schumann's cycle of "Frauen-Liebe und Leben," Franz's "Im Mai," Wallnfer's "Unter dem Lindenbaum" and some of Pirani's "Bettellieder." She was highly successful, and as an encore added to the program Pirani's "Miss-geschick." The Berlin "Boersen Courier" says that the Heidelberg public "was no less charmed with her appearance than with her lovely singing."

WAGNER MONUMENTS.—The committee for the Wagner monument to be erected at his native city of Leipzig has given the order to the well-known Berlin sculptor, Schaper. Another marble bust of Wagner will shortly be placed in the Pantheon of the beautiful Campa Santo at Bologna, of which Italian city Wagner held the freedom, and which also was the first city in Italy to produce his "Lohengrin."

GRABEN-HOFFMANN IN WANT.—Graben-Hoffmann, one of the most popular of German song writers, who on March 7 will celebrate the seventieth anniversary of his birthday, is suffering from neuralgia and heart disease, and is consequently unable to attend to business. He is sorely in want of money, and a committee has been formed to alleviate his financial troubles and to see to it that his old age be free from cares. Contributions, be they ever so small, will be gratefully received by the committee, which consists of D. von Gerhardt-Amyntor, major in the German army, at Potsdam; Dr. H. Passauer, first army surgeon, at Potsdam; Prof. Heinrich Ehrlich, Ferdinand Gumbert, Dr. Julius Stettenheim and Robert Lienau, all at Berlin; Dr. Hugo Schramm-Macdonald, at Dresden, and Prof. Dr. Oscar Paul, of the Leipzig Conservatory.

MISS HUNTINGTON ENJOINED.—LONDON, February 22, 1890.—The motion by the Carl Rosa Opera Company for an injunction to restrain Agnes Huntington from singing at any place in the United Kingdom, on the Continent, and in the United States and Canada, without the consent of the plaintiffs or any of their authorized agents, came on again this morning before the Chancery Division.

The defendant, who has a contralto voice, entered into an agreement with the Carl Rosa Company in October, 1888, to sing in Italian and English opera and light opera, concerts and oratorios seven days in the week if required, and not for anyone but that company without their or their author-

ized agents' consent, and she afterward performed very successfully, taking the title rôle in "Paul Jones."

The company afterward arranged to produce "Marjorie," the music of which, not being suitable to defendant's voice, was altered to suit her. After the piece had been produced, however, and Miss Huntington had appeared in it, she complained that the music of her part was hurtful to her voice, and she requested that it should be altered, and she failed to keep her engagement.

Plaintiffs then offered her "Paul Jones," to be performed in the provinces, but on the ground of her health and the exertion of moving from place to place, &c., she did not accept the company's offer, and plaintiffs, hearing that she was about to form a company to perform in America, applied for an injunction. They alleged that they had done everything they could to meet Miss Huntington's wishes by altering the music of "Marjorie," that she raised no objection to the music, as altered, at rehearsal; that she assented to it and said it would do; that she performed in "Marjorie" when it was first produced in January, and that it was only after it had been some days before the public that she raised objections.

Miss Huntington said this morning it was not for the purpose of obtaining better terms that she refused to sing the music as arranged; it was unsuitable to her voice. Her part in "Marjorie" had been written for a tenor voice, which was not suitable for her, and it had not been altered according to promise. Her part was only handed to her by installments, and she had not the opportunity till December 31 of judging whether the whole was suitable.

It was only on January 15, the piece being produced on the 18th, that she received the whole, and it was only then that she found the music did not suit her. The only full and complete rehearsal was on the 17th, and she then ascertained that the music would be an unbearable strain on her voice, but being unwilling to disappoint the public she appeared.

Prior to January 18 she repeatedly told Mr. Harris that tenor was too high for her voice. Harris in his affidavit said he told her not to force her voice in the lower register, and it was evident that she had spoken to him about the unsuitability of the music for her voice.

Miss Huntington said there was frequently a scene between Harris and herself when he would not alter the piece any more, and she refused to sing. She had told him for a week that the part must be rewritten for a contralto. It was not rewritten, and therefore she could put an end to the agreement. Her counsel argued that the company were, by their contract, bound to provide Miss Huntington with a part that she could play, and they had not done so, consequently they were the parties who had broken the contract.

Justice Chitty granted the injunction, but expressed hope that the parties, if they had an opportunity of arranging their differences, would do so, as it could not be to the advantage of managers, actors or singers occupying a high position to have their quarrels paraded before the public. —*Sunday Herald.*

WINTERING IN ORLANDO.—The director of the New England Conservatory of Music, Eben Tourjée, who has been in Havana for a while, is now wintering, or, judging from the reports about the climate, summering in Orlando, Fla. Mr. Tourjée, who is not enjoying the best of health, will not return to Boston for some time.

WILSON WAXES WITTY.—G. H. Wilson, the musical editor of the Boston "Traveller," gives in his paper the following amusing "Table of Musical Forms," the copyright for which is "thought of:"

Anthem: A godless composition sung in church.

Aria: Something from "Elijah" or "St. Paul" which young tenors inflict upon too willing church music committees.

Barcarolle: Popular song of Boston Athletic Club natators. Berceuse: Can be overcome by Ridge's Food.

Bolero: A triple step which the city of Boston compels the three critics found agreeing on any point in music to take. P. S.—The law was passed in 1881 and at this writing, notwithstanding close scrutiny of the newspapers by the police, no exhibition of its workings has been provoked.

Bourrée: Dance in common time; as might be expected all but forgotten in Boston.

Cadenza: A term of restricted meaning; good usage now applies it to critics in the act of leaving piano recitals after the first number has been played.

Cavatina: An explosion generated by the diaphragm.

Chamber Music: A composition in two parts for male and female voice, pitched high; usually in canonic imitation.

Clef: Place in public halls where unarmed critics may hear and not be seen.

Concerto: Any disturbance of the epiglottis of an instrument.

Courante: Nothing to eat.

Elegie: Lament of composers whose manuscripts are still unsung.

Etude: A puzzle.

Fantasia: Criticism that comes to night editors of Boston morning papers by the hand of messenger boys.

Gavotte: Something every composer tries once.

Gigue: Conveyance of the wealthy connoisseur.

Harmony: That which now exists in all departments of the Boston Symphony Orchestra.

Homophony: A girl's school at 9:05 A. M.

Hymn: Either tenor or bass.

Idyl: Our tenor farm.

Impromptu: A kind criticism.

Interlude: The restless play of two feet belonging to a scion of our best families imprisoned weekly in Music Hall on Saturday nights; feet visible in the aisle.

Mass: A spattered chord.

Mazurka: A three ply movement.

Melodrama: That species of snobbery practiced by women of insecure social position who attend the symphony concerts with tickets not their own, and, there in the immediate proximity of people they are in duty bound to snicker to, entirely overlook the nearer presence of diverse acquaintances, on whom, if alone and unobserved on the common or in the suburbs, they would gladly lavish their store of languorous platitudes.

Melody: What bigots and the ignorant fail to find in Wagner.

Motete: The jam in Hamilton-pl. entrance, Boston Music Hall, at 7:55 Saturday evenings.

Nocturne: A whistling milkman at 4:45 A. M.

Opera: In popular parlance anything from DeWolf Hopper to Wagner.

MCGUCKIN'S BROTHER'S PSEUDONYM.—Mr. Albert McGuckin, a basso and a brother of the famous tenor, has joined the Carl Rosa Company, where, in order to avoid confusion, he will appear under the name of Mr. Edward Albert.

FIRST A MUSICIAN, THEN A MAYOR.—The Lord Mayor of London, Sir Henry Isaacs, will take the chair at the annual dinner of the Royal Society of Musicians, at St. James' Hall, on March 4. As he was in youth a semi-professional operatic vocalist, and once wrote musical criticisms, his lordship will doubtless indulge in reminiscences.

GILMORE SUBSCRIBES.—Patrick S. Gilmore, the famous bandmaster, last Thursday subscribed \$1,000 to the guarantee fund of the world's fair. It was of no use, however, as the fair goes to Chicago.

MANAGER MAYER RETURNS.—Henry E. Abbey's right hand man, that most amiable, energetic and lively gentleman, Marcus R. Mayer, returned to New York from his Mexican and Western trip last Thursday evening, and is now visible at his old desk in the office of Abbey, Schoeffel & Grau.

ZELIE DE LUSSAN IN SCOTLAND.—At the Monday popular concert, Glasgow, a fortnight ago last Monday, Miss Zelig de Lussan made her first concert appearance in Scotland. She met with great success.

The Philharmonic Club Concert.

THE third Philharmonic Club Concert took place Tuesday evening of last week at Chickering Hall, which was comfortably filled. The program was the following:

Quartet, op. 77.....	S. Jadassohn
Piano, violin, viola, violoncello.	
Aria, "Ye Gods of Endless Night," "Alceste".....	Gluck
Miss Helen Dudley Campbell.	
Suite, "Manuscript".....	Charles Kurth
Vorspiel.	
Intermezzo.	
Barcarola.	
Int. and Tarantella.	
Flute, two violins, viola, violoncello, contrabass.	
"Thou Art Like Unto a Flower".....	A. Rubinstein
"Nur wer die Sehnsucht kennt".....	Tschaikowsky
"Lullaby".....	Chadwick
Miss Helen Dudley Campbell.	
Quintet, op. 77 (first time).....	Ant. Dvorak
Allegro con fuoco.	
Scherzo. Allegro vivace.	
Poco Andante.	
Finale. Allegro assai.	
Two violins, viola, violoncello, contrabass.	

The Jadassohn C minor piano quartet is a familiar one to Leipsigers. It needs no special comment excepting that the piano part was played unduly loud by Alexander Lambert.

Charles Kurth's suite is a pleasant bit of musical writing, coming well within the category of the agreeable. His harmonies are simple, command of color ready, and his themes, if not very original, at least musical. The suite sounded like clever entr'acte music.

The G major quintet of Dvorak, given for the first time, is, as a whole, a disappointment, although, as is the case with all the talented Bohemian's work, rhythmically interesting. The scherzo in E minor is the best part of the work, which did not, it must be confessed, receive a very polished performance at the hands of the club.

Miss Helen Dudley Campbell, a young artist whom it is always a pleasure to listen to, sang the numbers allotted to her with unaccustomed fire, all the old time finish and in unusually good voice.

Her delivery of the beautiful Tschaikowsky song was most admirable, likewise her encore, Schumann's "Sunshine."

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In the Appendix, following the plan of the last Review, Mr. Krehbiel will print a list of the choral works performed in the principal cities of the United States and Canada.

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Thomas Concerts.

THE eighth Thomas Popular Concert took place last Sunday evening at Lenox Lyceum and the following program was presented:

Festival march.....	Rietzel
Overture, "Freischütz".....	Weber
Selections, "Orpheus".....	Gluck
Dance of Happy Spirits.....	
Adagio (flute obligato, Mr. Otto Oesterle).	
Dance of the Furies.....	
Symphonic poem, "Les Preludes".....	Liszt
Overture, "Rosamunde".....	Schubert
Air and variations.....	Hummel
Miss Anna Smith.	
Concerto in D minor.....	Mendelssohn
Master Otto Hegner and Orchestra.	
Scherzo, capriccioso, op. 66 (by request).....	Dvorak
Songs.....	
"The Nightingale".....	Allabrieff
Norwegian song.....	Kjerulf
Miss Anna Smith.	
Waltz, "Autumn Roses".....	Johann Strauss

This concert, like its predecessor, was a great success artistically and financially. Hegner was in good form and played his Mendelssohn numbers with his usual musical intelligence and fire. Miss Smith also gave satisfaction.

The "East End News" on Eugen d'Albert.

THE Pittsburgh "East End News," which always contains spicy musical news, goes THE MUSICAL COURIER one better on the d'Albert subject. The article appeared under date February 22, and reads as follows:

TOO MUCH EXPECTED.

THE MUSICAL COURIER bemoans the fact that Mr. Eugen d'Albert underrates Americans and overrates his own importance. It points out the fact that while Mr. d'Albert is ever ready to grasp the American dollar he is just as ready "to ridicule the customs and institutions of this country, and that he presumes to tell us, his hosts, so to speak, that we know nothing about music."

Well, now, what did our friend, THE MUSICAL COURIER, expect? It is so contrary to Mr. d'Albert's nature to be complimentary or even thankful for any favors shown that we almost expected hearing of something like the above remarks attributed to him long before this.

Eugene François Charles d'Albert was born at Glasgow, Scotland, April 10, 1864. His father removed to Newcastle-on-Tyne, England, shortly afterward, and still later his son, who had early evinced a wonderful genius for music, was elected Newcastle scholar in the National Training School, London. Here he was under the tutelage of the celebrated teachers, Pauer, Stainer, Prout and Sullivan. His progress under these men in piano playing and in the science of music was so rapid that in 1881 he was elected Mendelssohn scholar, which meant a year's free training abroad.

This youth of seventeen summers, then, owed everything he knew to England and Englishmen. English money had given him his education in music, free, and English money sent him to Germany to study for another year. One would say if ever there was an instance which required gratitude from an individual for favors done, here was that instance. But no! This egregiously ungrateful youth of seventeen summers thought different. He went to Germany to study, and after restraint had been removed he imagined himself a great man. His wonderful talent commanded respect from worthy musicians; he was petted, he was praised; and now all that was necessary for him to attain lasting greatness was to do something sensational, and in the accomplishing of this he was eminently successful, at least as far as England was concerned.

By a peculiar genealogical process he proved himself a German, on the ground that his grandfather, a Frenchman, once lived in Germany, and he repudiated the mere suggestion that he might perhaps be a Scotchman. Consequently he abused England on general principles, calling it anything from a fog hole to a sewer; English musicians he looked upon as mere pygmies and nonentities, unfit to be called teachers, and wound up with the assertion that from English musicians he had learned absolutely nothing.

There's gratitude for you, my dear MUSICAL COURIER! What do you expect from young d'Albert—that he should come to our country, respect its institutions, try to understand its spirit of liberty, and take the American dollars with gratitude? We think you will be disappointed. Cease, then, to bemoan, and trouble not that this young man should heap such indignities as those of which you complain upon this land and its people. He is young yet and may learn better, but at present we have no precedent for expecting gratitude or even courtesy from Eugene François Charles d'Albert, the French-Scotch-English-German pianist.

—An American Composers' Concert was given under the auspices of the American Conservatory of Music in Chicago, February 18. The following composers were represented on the program: Arthur Foote, J. B. Campbell, Wilson G. Smith, F. Lynes, Templeton Strong, P. C. Lutkin, F. A. Porter, B. O. Klein, William Mason, A. Whiting and E. L. Mattoon.

FOREIGN NOTES.

—Minnie Hauk has sold her chateau near Basle and bought the Villa Triebchen, on Lake Lucerne, which was the residence of Wagner at the time when he composed "Siegfried."

—The hundredth performance of "The Flying Dutchman" was given at Munich on the 30th ult. The first performance there took place by command of the late King Ludwig II. and under Wagner's personal direction on December 4, 1864.

—The site for the erection of the Weber monument at Eutin, his native city, has finally been agreed upon. It will be placed in the middle of some public grounds called "Eichenheim," situated in the neighborhood of the city. The inauguration festivities are to take place on June 30 and July 1 next.

—Says the London "Figaro:" With a smile that was childlike and bland! The members of the Carl Rosa Company, I understand, held a meeting at Liverpool on Monday to decide what should be done with the amount raised for the projected memorial to the late Mr. Carl Rosa. They agreed that the money should not be devoted to a training scholarship at any institution; and in this, taking into consideration more or less recent experience in such matters, they were doubtless well advised. Instead, it was, on the motion of Mr. McGuckin, seconded by Mr. Goosens, decided that the sum should go to form a sick and superannuation fund for members of the Carl Rosa Company. At any rate it is better that the necessities of poverty stricken operatic stars should be relieved in this fashion than in the manner much in vogue with eminent and well paid but aged foreigners, of passing around the hat for the charity of Englishmen.

—The Vienna Imperial Opera House celebrated, by a festival performance, on the 26th ult., the centenary anniversary of the first production of Mozart's opera "Cosi fan Tutte." The work was brought out at Vienna on January 26, 1790, and, including the above festival performance, was given at the Imperial Opera House 96 times during the hundred years just elapsed. Of the other operas of Mozart the Vienna Court Opera gave the following number of performances: "Il Seraglio," produced for the first time on July 16, 1782, was altogether performed up to date 162 times; "Der Schauspieldirector," produced February 11, 1786, 39 times; "The Marriage of Figaro," produced May 1, 1786, 323 times; "Don Giovanni," produced May 7, 1788, 475 times; "Titus," produced March 31, 1795, and given for the last time on April 5, 1883, 84 times; "The Magic Flute," from February 24, 1801, to December 8, 1889, 389 times; "Idomeneo," from May 13, 1806, to March 29, 1883, 19 times. Besides these operas Mozart's "Requiem Mass" was twice produced at the Vienna Court Opera House, viz., on June 29, 1880, and on April 6, 1883, so that altogether 1,589 Mozart performances were given there during the period from July 16, 1782, to January 26, 1890.

—A "Herald" correspondent had a pleasant chat last Saturday afternoon with Miss Sybil Sanderson, the charming American prima donna, who has become so popular with the Parisians during her short engagement at the Opéra Comique.

"Is it true, Miss Sanderson, as I hear it reported," asked the representative of the "Herald," "that you have resigned from the Opéra Comique?"

"Well, yes," replied the American cantatrice; "I am free from the Opéra Comique. My contract with Mr. Paravey ended with the hundredth performance of 'Esclarmonde.' I am now on such terms that I can sing in 'Esclarmonde' if I wish, or I can decline, just as I choose."

"Were you contented with your opera engagement?"

"Yes, the public received me very kindly and my connection with the company was pleasant from first to last."

"May I inquire as to your plans for the future?"

"I am considering a proposition to sing at Moscow and St. Petersburg. I have been offered an engagement at the opera here, to begin in September. Messrs. Ritt and Gailhard want me to create the leading rôle in Massenet's new opera, 'Le Mage.' I also have an offer from London, but as yet I have not decided upon any of these proposals."

—Robert Strakosch, son of the late Maurice Strakosch, arrived in Paris last Friday after an absence of two years as manager of Miss Nikita, whom he left two weeks ago in Russia, and is in Paris managing the great Austrian pianiste, Sophie Menter, who was to be the soloist at the Lamoureux concert last Sunday. She is a pupil and follower of Liszt, whose selections she played on that occasion.

When Mr. Strakosch was asked why he left Nikita he said: "I cannot answer that question. There may be a lawsuit. I shall remain quiet unless she chooses to speak. In that case I shall have something to say."

"Have you given up managing Italian opera?"

"No, not at all. But I have learned that opera companies with stars do not pay. I may open with Italian opera in St. Petersburg next season, but I shall not engage stars, but shall have a good, first-class company all round."

"Concert tours in Europe do not pay, either. The peo-

ple require a first-class orchestra and other attractions beside the star. You cannot name a real rich manager to me. Even Abbey, I am sure, will not make money this year in America with his two great stars, Patti and Tamagno. I hear that his expenses are \$10,000 a day, including Patti's salary. She is the greatest operatic attraction, but stars are too well paid in these days. A manager works hard, the stars make the money, and he is left."

"My father was the first to begin these high rates for paying stars, and that is why he never made any money. I believe that the day will come when chief attractions and stars will receive equal salaries. I shall remain in Paris a fortnight and then go to London for the season."

Mr. Strakosch is staying at the Hotel Bellevue.—"Herald."

HOME NEWS.

—Mr. Charles Abercrombie conducted a successful performance of "The Messiah" in Rochester, January 30.

—Next Monday evening Mr. J. V. Flagler, of the Utica Conservatory of Music, will deliver an illustrated lecture on Frederick Chopin.

—Mr. Michael Banner gave a successful concert last Thursday night, at the Berkeley Lyceum, before a large and fashionable audience.

—Miss Augusta Lowell gave an organ recital last Monday afternoon at the Church of the Incarnation, Madison-ave. and Thirty-third-st.

—The first concert of the Schubert Club takes place to-morrow evening at the Lenox Lyceum. Mr. Mortimer Wiske will conduct and the Philharmonic Club assist.

—Mr. August Hyllested gave a piano recital last Monday evening in Burlington, Vt., and played compositions by Beethoven, Bach, Gluck, Handel, Schumann, Mendelssohn and Chopin.

—The fourth of Mr. H. E. Krehbiel's lectures takes place this afternoon at Steinway Hall. The subject is "Die Meistersinger," and Mr. Anton Seidl will, of course, preside at the piano.

—The next meeting of the North American Saengerbund has been appointed at Cleveland in 1893, the biennial sessions having been abandoned, after a long discussion, at the recent New Orleans session.

—Mr. Carl Figue announces three subscription concerts, the first of which took place yesterday evening at the Hall of Union for Christian Work, Brooklyn. The dates for the two remaining concerts are March 25 and April 29 respectively.

—At the request of many of the subscribers, the third Cambridge, Mass., concert, by the Kneisel Quartet, to have been given in Star Hall, on February 27, is postponed till April 17. Their next concert will be on April 3, as announced.

—The certificate of the increase of capital stock of the Music Hall Company of New York, Limited, from \$300,000 to \$600,000, in \$50 shares, was filed in the County Clerk's office last week. Cash payments of \$266,415 have been made on the stock already issued.

—The Grand Opera House at Milwaukee, built and owned by Herman Nunnemacher, has been bought by Capt. Fred. Pabst, the brewer, who will convert it into a German theatre, and so change and remodel it that it will be one of the finest opera houses of the kind in this country. The price paid by Captain Pabst was \$125,000.

—At the seventeenth Boston Symphony Orchestra Concert, last Saturday night, in Boston, Mr. Rafael Joseffy was the soloist and played with his accustomed success Liszt's A major concerto. Weber's overture to "Oberon" and C. Villiers Stanford's "Irish Symphony" were the orchestral selections.

—The following item appeared in a Chicago paper apropos of a recent concert given in that city:

There was a large attendance last night at the concert given at Central Music Hall, under the auspices of the Chicago Musical College, for the

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	Soloist of Thomas' Orchestra.
BASSOON,	Mr. J. HELLEBERG.
	Late of Adelina Patti's Concert Company,
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Pupils' Benefit Association fund. It was a treat to all present, both vocal and instrumental performances being received with such favor as to win hearty applause. Mr. Louis Falk gave the opening with a double number on the organ, and Miss Eva Emmet Wyckoff followed with Liszt's song (in German) "Kennst du das Land?" A sonata for the piano by Beethoven was Mr. August Hyllested's first production, and he subsequently rendered his mazurka, impromptu and polonaise, for which he was rewarded with a recall. The other artists of the evening were Joseph Ohlbeiser, with Wieniawski's "Faust Fantasia" for violin; J. Allen Preisch, who sang "The Two Grenadiers," and the Schumann Lady Quartet in a vocal selection. The audience was fully appreciative of all of the efforts, and its magnitude assured a genuine benefit for the pupils for whom the fund was established.

—The city of Scranton, Pa., is suffering from a steam trombone. This instrument was invented by a Mr. Frothingham for the amusement of himself and the entertainment of certain of his neighbors. It first broke upon the stillness of Scranton about 6 o'clock one morning two months ago. It startled the whole city from centre to circumference, and echoed over the mountains for 20 miles away. Next door to the Arcade is the Westminster, one of the leading hotels of the city, and the guests rushed from their rooms and white clad figures appeared at the window and were seen frantically climbing down the fire escapes. The next morning it was repeated, and the city and surrounding country arose to the tune of "Shall We Gather at the River." There were the same frightened crowds at the windows of the hotel and the neighboring houses. Bottles, boots, shoes, hats, bricks and boards fell like hail from the surrounding windows in the vicinity of the trombone. Women fainted

and men raved, cursed, pulled their hair and shook their fists at the offending musical instrument. It was finally decided by those most seriously affected to lay the matter before Judge Gunster, and to ask him to grant an injunction restraining the playing of the mighty trombone. He had the case under advisement for some time and last week gave his decision. The trombone might play, but only "at such times and in such a manner that the noise will not be a nuisance to others."

Music in Baltimore.

BALTIMORE, February 16, 1890.

YOUR editorial "D'Albert and Cincinnati," in which you referred to the poor manners of foreigners who come to this country to make money and while residing here take particular pains to ridicule many features of life here which they neither understand nor appreciate has aroused considerable talk, for there are instances on record here that fit exactly with the experiences you describe.

There is a foreign musician here who would not even purchase a sock or a tie in the United States, and who openly boasts of this; and another, a singing teacher (God save the mark! for he would not be able to earn \$1 a week in Germany), who consumes a greater part of his time in severely denouncing everything that is American. Don't these people see that they are casting a poor reflection upon the whole German people, who are supposed to be polite and courteous, and cannot be such paragons of politeness if their representatives are really to the manner born?

Is it not probable that many of these so-called foreign patriots "left their country for their country's good," for if they behaved there as they do here it gives good reason for their apparent banishment. This kind of action on the part of foreigners who come here voluntarily, who are de-

cently received, who make a great deal of money and who are constantly "running down" the United States and its people is at the bottom of much of the Know Nothing spirit for which this section particularly has been distinguished.

On Friday night the Boston Symphony Orchestra gave a largely attended concert at the Lyceum. The "Coriolanus" overture and Mendelssohn's "Italian" symphony were the leading numbers. Let me say that the periodical visit of this organization to this city is a perfect boon to the musical people here. Our local musicians have very little opportunity to practice at symphonic work, and cannot perform any without such practice; consequently the Boston Symphony concerts are the events looked for most.

Kneisel's Quartet gave the fourth chamber music concert last evening. Mrs. Ortmann, a local soprano with natural talents and an excellent voice, assisted.

"The Gondoliers" opens at Ford's Monday night. It is Stetson's company. HANS SLICK.

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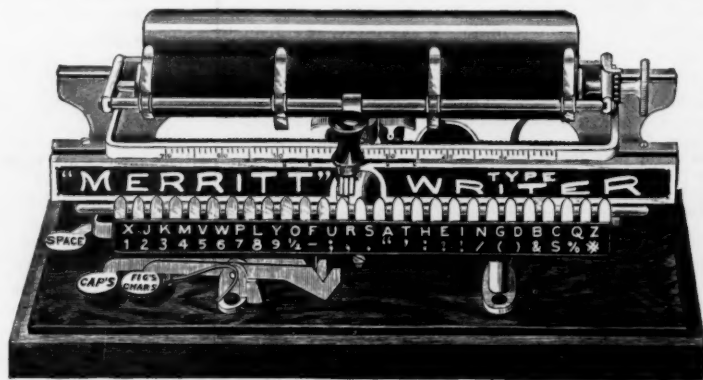
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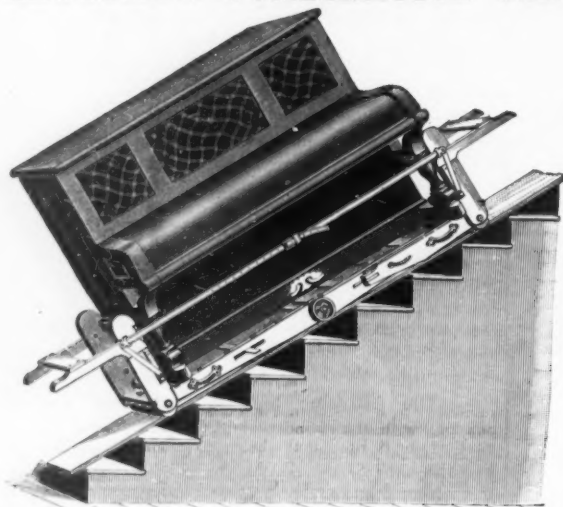
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M. T. N. A.

DETROIT, February 24, 1890.

THE following detailed account of the first concert in aid of the orchestral fund has been received by the executive committee.

It is not merely a matter of interest to every member of the association, but one deserving the careful and considerate attention of every progressive musician.

"The honor of giving the first public entertainment in the United States in behalf of the concert and orchestral endowment fund of the Music Teachers' National Association belongs to Miss Kate I. Chittenden, the accomplished organist of Calvary Baptist Church, New York city.

"The pastor, Rev. Dr. McArthur, and the officers of the church manifested such an interest in the educational and humanitarian side of the projected fund for insuring the adequate performance of American composition at all future meetings of the M. T. N. A. that they kindly placed the lecture room of Calvary Church at the command of Miss Chittenden, who engaged a number of solo artists and organized a chorus consisting of the church choir and an auxiliary chorus of twenty-five voices, and prepared a program of seven solo numbers and a cantata, 'Eugenia on an Event on the Shore,' words by Charles Barnard and music by Albert Ross Parsons, president of the M. T. N. A.

"The co-operating artists were Mrs. E. Hartz, soprano; Mrs. J. W. Macy, contralto, and Miss May E. Smith, flutist, and Messrs. A. G. Thies, tenor; C. J. Bushell, baritone; Eugene Weiner (New York Philharmonic Club), flute; Adolph Hartdegen (Thomas Orchestra), violoncello; J. Williams Macy, reader, and Paul Ambrose, accompanist.

"The attendance was large and to the end the audience enthusiastic.

"At the conclusion of the program, which the artists and chorus executed with great skill and manifest interest and which was received with hearty applause throughout, the Rev. Dr. McArthur made some felicitous remarks commending the cause which the proceeds of the entertainment were intended to promote, and then called upon Mr. Parsons, who was in the audience, for a few words. In response Mr. Parsons said:

"REV. DR. MCARTHUR AND LADIES AND GENTLEMEN—As far as I know, this is the very first public entertainment which has been given in aid of the proposed concert and orchestral endowment fund of the Music Teachers' National Association. It is gratifying to have this first concert for the purpose in question given in New York city, for it encourages the hope that as New York goes in this matter so evidently will go the nation. But furthermore, in view of the fact that "music both began and ends in religion," it is particularly gratifying to have this first concert in aid of the fund given by a church choir in this church lecture room; for it seems to say that music and religion, which God hath joined together, the great Baptist Church for one proposes to let no man put asunder."

"At the close of Mr. Parsons' remarks, which were received with hearty applause, the Rev. Dr. McArthur invited the audience into the church proper, which had been specially lighted for the purpose, and this afforded all strangers present an opportunity of becoming acquainted with the beautiful and costly auditorium."

Thus has the ball been set rolling by one of the loyal members of the M. T. N. A. Miss Chittenden's brave and successful initiative challenges the emulative of her fellow members in the association far and wide.

Organists, vocalists, instrumentalists, conservatories, &c., of America, the time is ripe for action. Miss Chittenden must not be left long in her present glory as sole champion of the great enterprise resolved upon by the association, at Philadelphia, on July 6 last.

J. H. HAHN, }
A. A. STANLEY, } Executive Committee, M. T. N. A.
F. H. PEASE, }

Mr. Stanton Talks About Opera.

LAST Sunday's "Herald" contains the following interesting "points" on the German opera in this city:

An unsophisticated person would never imagine how much labor and work it takes to present a new opera to the New York public. A grand opera is not like an ordinary production or play, and much deliberation and discretion must be exercised in selecting a new musical work, as the cost of producing it is, roughly speaking, fifty times greater than it would be for a play, and in many cases much more. Then, even if an opera does meet with success it can only be presented occasionally, while a successful play is always sure of a long run; and if the opera be a failure there is a tremendous amount of work done for nothing and a large financial loss.

Of course the first thing to be done toward bringing out a new opera is its selection, and after long and careful deliberation a choice is made fully one and in some cases two or three years before the time intended for its production. In the selection a great deal has to be considered, and some of the chief questions a manager has to ask himself are:

1. Will it please my audience?
2. Will it suit the capabilities of my company?
3. What will be the cost of its production?

The second question is not such a difficult one to answer in the case of the Metropolitan Opera House, as the com-

pany is fully capable of performing any standard operatic work. Still there are always certain special reasons in the manager's mind when he chooses a new work. Perhaps a certain part would especially well suit a certain member of his company and thus insure its success, and this is not infrequently the case. Finding novelties for the operatic stage is not the easiest work in the world, and many are the difficulties and troubles that beset a manager in his endeavors to get new attractions. After the selection is made the director must see his publishers and make all arrangements for the material for the work (as the music and parts are termed), come to agreements concerning royalties, take steps to protect his rights to the opera, and various other little details. The material is then handed to the chief musical conductor to look over and correct. The director then calls a meeting of his cabinet, which consists of the musical director, stage manager, scenic artist, costumer and various heads of departments, and explains the new work to them and tells them what he wants in regard to the staging of the opera.

By this time the opera has to be "cast," and the artists of the company are notified to study the parts and be ready to sing them at a certain date. An opera always has to be cast double—i. e., have two singers for each part, in order to avoid a change of opera at the last moment in consequence of one of the singers being attacked by the operatic manager's dreaded foe, "a cold." The parts being distributed, the next thing in order is to examine and study the designs for scenery, costumes, appointments and effects as supplied by the heads of departments, all of which have to be archaeologically correct—approve this, suggest an improvement there, do away with something else, and so on, until at last all the models of designs are approved and orders given to put the work in hand. This requires an immense force of carpenters, painters, mechanics, modelers, tailors, seamstresses, &c.

The conductor now may have examined the score and will suggest certain cuts be made or changes in the libretto, and these suggestions are carefully considered and acted upon.

So far this has all been the preliminary work of producing an opera, and the worst part is yet to come. Rehearsals are now in order and with them the hard work begins in earnest. There are several kinds of rehearsals in an opera house, some of which are as follows: Arrangement rehearsal, room rehearsal, stage rehearsal, orchestral rehearsal and general rehearsal, which are the five most important. An arrangement rehearsal is for the purpose of instructing the artists, chorus and supernumeraries in the stage business and acting their various parts, and is held on the stage with all settings. A room rehearsal is for the singers alone, where they study their parts, with an accomplished pianist, for several hours each day. A stage rehearsal calls for all the people concerned in the performance, with a piano on the front of the stage, the scenery set and all appointments, the director and his assistants taking their posts on the stage and issuing such directions as they think advisable. An orchestra rehearsal means just what it says. A general rehearsal is the great event immediately before the production, and is to all appearances a performance. Everybody is dressed in costume as for a performance. No one is allowed on the stage unless actually concerned, and the curtain is raised and lowered at the commencement and finish of each act exactly as if the house was crowded with people.

These are only the most important rehearsals, and are but a few of what have to be attended to. There are chorus and ballet rehearsals, processions to be arranged, scenery rehearsals with the different lights, &c., and in operas in which there have to be certain effects there must be special rehearsals for these—for instance, the dragon in "Siegfried" and the forge and lights in the first act of the same opera; the sand storm in the "Queen of Sheba," which had some thirty rehearsals before it was pronounced satisfactory. The first scene of "Rheingold," with the Rhein maidens swimming around beneath the water, had numerous rehearsals, and many difficulties had to be overcome, not the smallest of which was that the maidens frequently became seasick from the motions which they were obliged to perform and unable to finish their parts. All these drawbacks have to be conquered and attention given to every little detail in order to avoid catastrophe on the first night. And then, no matter how much care is taken to prevent accidents, sometimes they will happen and cause the opera to be changed on the very eve of its production.

While rehearsals are in progress each day the director makes a tour of the house, visiting the paint bridge, the wardrobe, the property rooms, the armory, the electrician's room, and notes how the work is progressing in the various departments. He also attends all the different rehearsals and makes any changes which he thinks would improve the performance in general.

Another important feature that demands attention is the stage grouping and pictures, which must be artistic and pleasing to the eye. The slightest defect in the arrangement of color or detail of costume would mar the beauty of an otherwise perfect picture. In arranging such stage tableaux as the "Death of Siegfried," in "Die Götterdämmerung," infinite study has to be given to the pose and

demeanor of every person concerned, and care taken that nothing could possibly affect the sad grandeur of one of the most impressive scenes ever placed upon the operatic stage. Other noteworthy stage pictures are the tableau at the finale of the first act of the "Queen of Sheba," when there are nearly six hundred people on the stage; the group of Dutch maidens with their spinning wheels in the second act of "The Flying Dutchman;" the procession scene in "Aida," and the various tableaux in "Ferdinand Cortez," which was produced two years ago.

Opera being the highest form of art the least inattention to details such as these is fatal and stands out in bold relief, completely overshadowing the beauties of the representation. Owing to the impracticability of the opera librettist it is extremely difficult at times to avoid being ridiculous, and often does the director have to cut out an effect at the last rehearsal rather than risk a *contretemps* on the night of performance.

The actual expense of producing and maintaining grand opera is enormous. Take, for instance, an opera whose personnel involves some five hundred persons. The extra ballet girls get about \$8 a week each. Then come the dancers. Their salaries range from \$20 to \$40 a week, according to their attainments.

The première danseuses command large pay, say from \$500 to \$600 a month. The salaries of the artists vary. The highest figure I have ever heard of having been paid a prima donna was \$5,000 a night to Patti. The largest amount ever paid a male singer that I know of was to Gayarre while he was in South America. He received \$2,000 for each performance.

Then again, the cost of costuming is very great. Of course we furnish all the ballet girls with costumes. These we make right here, and by doing so save large sums of money. Occasionally, however, when pressed for time, we are compelled to employ the services of outside costumers. These dresses are all taken charge of by wardrobe mistresses and wardrobe masters. We have on hand now over five thousand costumes. Of course many of these will answer for almost any opera. But when a radical departure is made in the way of locality, the whole piece must be set with entirely new scenery, costumes and properties.

In such cases the expense of production is necessarily very heavy.

It also takes more time to train the choruses in such casts, as they have to familiarize themselves with many new features.

The Metropolitan Opera House possesses every facility for scene painting, as well as machine shop and blacksmith forges.

This system of making our own properties is one of great economy and convenience, as everything can be made not only cheaper, but exactly as we want it.

The future and present success of German opera in America is indeed assured. The Italian opera will never come again to stay, nor will it ever again in my opinion come up to what it once was, and furthermore I am inclined to doubt if it will ever be produced in this country on the same scale as the German; at any rate, not in the near future.

The American opera going public is by far the most critical and the hardest to please of all nationalities. They travel extensively over the European Continent and attend the operas in the different cities there, consequently the knowledge of music becomes not only broad and varied, but severely critical.

The Germans go to Paris occasionally, to Vienna rarely, and to London seldom. They, therefore, do not get so general an idea of opera as do Americans.

In regard to the discussion, lately arisen, between boxholders and orchestra patrons, that is a question that does not lie in the realm of the management to settle and will right itself. I do not think, however, so many disputes have occurred in this matter as the newspapers have charged. The public at large have no conception of the petty criticisms and complaints to which the management is subjected. For instance, on one occasion a man came into my box and, with great concern depicted on his face, informed me that one of the "make believe" priests in a scene from "Rienzi" had a wedding ring on. Of course, we saw to it immediately that the objectionable and inconsistent ring was removed at once.

It is a somewhat rare thing to find performers who embody the combined faculties of singing and acting. These, however, we have been most fortunate in securing.

Another question which I am asked frequently is as to whether much jealousy exists among the singers. In the whole course of my experience I have seen very little. They are, as a rule, kind and sympathetic, rejoicing in each other's triumphs and sympathizing with their failures.

The well up members of the profession generally save money and frequently acquire large fortunes.

In regard to the profits of grand opera, they are small, if any. The opera itself does not make any money. All deficiencies between the actual receipts and expenses have to be made up by the boxholders.

The largest amount ever received at the box office of the Metropolitan Opera House was at Abbey's benefit, when the receipts were \$40,000. On one "first night," for opera proper, \$13,000 was taken in, and on the following night \$4,000, and this is a fair criterion of the falling off in receipts after the first night. This is inclusive of box holders.

A number of persons representing \$4,700 is all this theatre will accommodate at our prices. The total expenses of the Metropolitan Opera House average \$475,000 a year.

THE MUSIC TRADE.

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NEW YORK, WEDNESDAY, FEBRUARY 26, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

THE Chicago representatives of the new Waterloo piano, the Malcolm Love, are A. H. Rintelman & Co., who ordered 50 of these beautiful instruments. Mr. Love is expected in New York to-day.

THE Dominion Organ and Piano Company, of Bowmanville, Canada, is considering the advisability of removing its plant to Toronto. Officers of the company have lately visited the latter city and inspected sites for a proposed factory building.

ALEXANDER KRELL has left Boston and will locate in his native city to embark in the piano manufacturing business with his brother, Albert Krell, Jr., the firm to be known, we believe, as A. Krell & Brother. Mr. Alexander Krell is an expert piano builder, and the two brothers, sons of the veteran piano dealer of Cincinnati, Mr. Albert Krell, will no doubt do a successful trade in that city. Some Eastern workmen have been engaged by the Krells to be employed in the Cincinnati factory.

WE have frequently referred to a prospective piano factory at Fort Worth, Tex., and now learn that Collins & Armstrong, of that place, are the projectors of the scheme. Geo. C. Manners, a tuner for C. H. Edwards, of Dallas, has remarked that he had an offer of \$250 a month from Collins & Armstrong to take charge of the factory to be established at Fort Worth. Lumber, fuel and everything necessary for piano making would have to be imported into Texas from other sections, and we fail to find how piano making could be made profitable down there.

PROTECTION does not signify nonsense, and a protectionist is not necessarily a fool, and yet a casual reader of the music trade papers would find no difficulty in coming to these conclusions, while a student of the theory might soon become a thorough free trader if he made it an object to read our so-called protection contemporaries. Every argument they use in favor of protection can be utilized as a weapon for the defense of free trade. This number of THE MUSICAL COURIER shows up the dense ignorance of the men who have the temerity to enter upon the discussion

of the abstruse question of political economy called protection.

MR. SAMUEL HAMILTON, of Pittsburgh, was in the city last week. Mr. Hamilton has been doing a remarkably large trade with Decker & Brothers' grands and uprights, and the demand for these pianos in his territory is unabated.

WHILE some trade may be attracted by advertising low grade pianos on low monthly payments, we do not believe it good policy for the Ludden & Bates house to advertise the "Chickering pianos, only \$2 weekly," in the Savannah papers. No matter how the payments are arranged, to advertise "Chickering pianos, only \$2 weekly," is bad policy.

EVERY time Mr. Gildemeester makes it his particular object to recommend a firm's credit, especially when such a firm sells the Chickering piano and asks for much and extended credit, it behooves all the other creditors of the same firm to make careful inquiries and try to ascertain the nature of the special inside private arrangement that exists between Gildemeester and the firm he recommends. The history of the failures in which Gildemeester figured as a creditor, with special preferences of one or the other kind, should be sufficient evidence of the judicious character of this warning.

RETAIL business all along Fifth-ave. and Union-sq. has been very dull for the past week, a condition which we believe exists all over the country. It is of course to be expected that the retail trade should be quiet at this time of the year, but the present dullness is so marked as to be unusual. Renting business is, to use the word of a Fifth-ave. salesman, "dead," and the only customers who wander into the quiet warehouses these days are people who want to buy pianos on ridiculously low payments and long time. A few good, bright days will change the whole aspect of things and all may be happy yet.

IN referring to the vote of the House of Representatives on Monday, which favored Chicago for the world's fair, Mr. William Steinway is reported in yesterday's New York "Herald" as follows:

GENEROUS IN DEFEAT.

"As a New Yorker," said Mr. William Steinway, who subscribed \$50,000 to the guarantee fund, "I am very sorry that Chicago has beaten us, but as a patriotic American I shall do my best to make the fair a success in Chicago, and that is what I think we should all strive to do."

"I have my opinion concerning the part that politics has played in this business, but it will do no good to talk of that now. I know from personal experience and observation that in the Northwest there is intense feeling against New York, and if politics had been left out we should still have found it hard work to beat Chicago."

THE "Sun" asks whether Talmage is a humbug. He traveled to the Holy Land with the greatest humbug in the music trade, the Honorable Beatty, of Washington (N. G.). Mr. Beatty used the fact as an advertisement for his fraud organ—a rank low grade instrument made for him by someone who is ashamed to put his own name upon it. The music trade has considered it curious that Talmage did not repudiate that humbug, Beatty, but the "Sun's" question might embrace the answer to that query.

SAYS our esteemed contemporary the Chicago "Presto," in speaking of the recent occupancy of the old Lindeman factory by Jacobs Brothers:

They may now be fairly considered the successors to the Lindeman business. All Lindeman & Sons' models, scales, patterns, tools, cases, unfinished sounding boards, &c., have been purchased by them, and they will complete several hundred Lindeman pianos, both grand and upright. There appears to be some controversy as to the Lindeman name, but what is in a name? Jacobs Brothers have the orange. What do they care about the rind?

An entirely different view of this matter may be gained by the perusal of an article on the same subject in another column of this issue. Jacobs Brothers bought up some few component parts of Lindeman pianos which were sold at public auction. They are

about to put upon the market a stenciled piano of the rankest order, and we hereby warn all dealers not to be persuaded that a piano made by them and marked Lindeman is anything else than a rotten stencil fraud. Our contemporary continues:

They (Jacobs Brothers) have at the present time three factories, viz., the old Meister factory on Thirty-sixth-st., the lease of which expires this May; the old Schubert factory purchased by them last year, which was partly destroyed by fire a short time ago, and will, they expect, be leased and their grand new home.

They have not three factories. The old factory on Thirty-sixth-st. has not been occupied by them for years, except for a short time after the fire in the old Schubert factory in Fortieth-st., previous to their removal to their present quarters. Whatever rights they may own in the Thirty-sixth-st. and the Fortieth-st. places do not qualify them to be classed as occupying three factories, any more than their boarding their horses in a barn would qualify them to be classed as livery stable keepers—an occupation, by the way, to which they would be better suited than to the making of pianos, judging from their Lindeman scheme.

MESSRS. F. A. NORTH & CO., of Philadelphia, Pa., write to us, under date of February 21: "We have sold, on the 18th inst., our entire sheet music business to the Oliver Ditson Company. We made a handsome profit on the transaction, and shall use the entire capital derived from the sale in extending our piano and organ business." As the music catalogue controlled by Messrs. F. A. North & Co., as is well known, was of great value we have to congratulate them upon having disposed of it at a handsome profit, and we must look to them now to show what can be done in the piano manufacturing business in Philadelphia. They have been identified with the making of the Lester piano from its first introduction, and under the competent financial management of Mr. C. E. Ellsbree they have made so profitable a venture with this enterprise that it appears to us they were well warranted in ridding themselves of the detail work of a sheet music department which could but have hampered them in their larger schemes in the piano business. THE MUSICAL COURIER has before spoken of the Lester piano, has told how successful it has been and how excellent an instrument it is, and we now hope to see Messrs. F. A. North & Co. in a position to push it for all there is in it and to catch up with their orders, in which, we understand, they are very much behind. Mr. Miller, who has charge of the business management, is a shrewd and active salesman.

WE do not propose to devote any great space to the Hammacher, Schlemmer & Co. tuning pin question, and as to Mr. Goepel's literary efforts, as shown in his circulars, the less said the better. One suggestion, however, we consider apropos at this time, and that is a comparison between the latest and all preceding methods of Mr. Goepel in his operations in the piano trade.

It has always been that gentleman's custom to take a specialty and make a hit with it in price, but he successfully met such a sacrifice by enhancing the cost of other articles offered, and thus made the average of prices asked and secured always higher than his competitors' prices. Manufacturers can readily discover how this has been accomplished by comparing the prices and quality of his wares with those of other supply houses. This shrewd practice was generally applied through the great staples in the line, the articles of high art always costing high with Hammacher, Schlemmer & Co. They could even up on certain articles because they always had the furniture trade at hand as an outlet. It was also so with their music wire, with their tuning pins, with their hardware, &c.; but they always equalized profits with averages and the thing worked well. But it might as well be understood by those firms who up to date did not understand how Hammacher, Schlemmer & Co. could frequently afford to offer such bargains (?).

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

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BURDETT ORGAN COMPANY, Limited, ERIE, PA.



THE TRADE LOUNGER.

HERE I am again engaged in the unprofitable work of looking at some of the trade papers with all the news taken from last week's MUSICAL COURIER, just as I said. In this office the *modus operandi* is similar to that in vogue in all first-class publication offices. Everything is divided into departments, and the news department is distinct and separate, of course, from all the rest. Every item received by everyone directly or indirectly connected with the paper is turned over to the news department. Thus it gets under my eyes. The "news" is then written out and the proofs are sent in, which once more puts it before me. Then the "news" appears in the paper and I not only see it once again, but if I read the other trade papers I must read it again and again. It makes a man feel pretty bad, particularly the loss of valuable time, and I am therefore going to follow the advice given to me last week by a New England organ manufacturer, who said: "You don't read but two or three of the music trade papers now. Give up these and read none of the others. It'll do you lots of good, and your own will continue to improve still more rapidly."

Mr. Peter Duffy, president of the Schubert Piano Company, has been on a business trip through New York State, and has made new agencies and sent down to Harlem a lot of orders for Schubert pianos. The factory is in first-class shape, and the pianos are turned out in large quantities, the order at Davenport & Treacy's, the plate founders, being for 42 plates a week for the present. This order will probably be increased to 48 a week after April 1. The Schubert piano has a large trade following in certain sections, and Mr. Duffy's occasional trips tend toward the gradual extension of the present reputation of the establishment.

I learn that the fire insurance company or companies who have issued the policies on the building occupied partly by Swick and located on the Southern Boulevard have notified the owners that unless Swick vacates the premises the policies will be cancelled. Swick has had several fires, one at Scranton, I believe, and the one at Paterson, and his general reputation is known. Below the place he now occupies there is a laundry, and during the dinner hour and at other times the laundry girls visit his rooms upstairs and he plays upon the instrument. He says he sells a good many pianos in that manner.

There is a pressing necessity, if the trade cares for the respect of other trades, to open the McEwen carbuncle, which is a blot upon the whole piano trade as it now stands. In connection with it there is also a peculiar transaction amounting to \$3,000 worth of pianos secured by McEwen from the Boston Piano Company through Geo. W. Carter, a friend of McEwen's, who was at the time manager of the Boston Piano Company. The pianos were shipped from Boston and quickly disappeared, some of them having been sold at wholesale. It is damaging to the whole trade to permit such failures to pass off without investigating the concerns and establishing the honesty or dishonesty of the parties involved, and the ease with which swindles in this trade can be perpetrated offers an excellent inducement for rogues in it to continue in it and for outside rogues to come into it.

Haines Brothers are making a great lot of pianos every week and are doing a rushing trade. Mr. N. J.

Haines, Sr., told me last Wednesday that they have never had such a continuous flow of orders and that the prospects were never before so encouraging. The publication of a so-called Patti testimonial, given, it is said, to a certain piano and published in the other trade papers as genuine, will be referred to again in the future in these columns. Mr. Haines has ordered his advertisements out of the papers who committed the offense, but the editors still keep them agoing. Healthy trade journalism, that is!

For the present Mr. James Hollyer will be the manager of the Mason & Hamlin Organ and Piano Company's New York house, which will open its new Fifth-ave. rooms about May 1. Mr. Hollyer has been with the Mason & Hamlin Company for more than 36 years and is a trusted and honored employé, whose judgment is relied upon. Think of 36 years with one house! Most of the New York piano manufacturers were not in existence 36 years ago, and only three or four of the Boston houses of that time have their signs out now. To think of 36 years ago is to some like a view into ancient history, for it was "before the war," and, in fact, before the Crimean war. Franklin Pierce was President of these United States when Hollyer went with the then firm of Mason Brothers, and there have been nine Presidents since, of whom all but two are dead, and yet Hollyer lives and is at work every day as he was in the '50's, '60's, '70's and '80's.

I said last week that Wm. E. Wheelock & Co. had large resources for money, and were consequently very liberal toward their customers and never pressed them to any extent. Mr. A. D. Wheelock, the father of Wm. E. Wheelock, is the president of the Nassau Trust Company, of Brooklyn, and is one of the most esteemed citizens of the City of Churches. Through this trust company and other Brooklyn fiscal agencies who appreciate the solid foundations of the firm of Wm. E. Wheelock & Co., they have what practically amounts to unlimited financial resources, and can "swing" the piano business to its fullest extent. Dealers who sometimes have a compunction against asking for renewals or accommodations need have no fear of wounding the feelings of Wm. E. Wheelock & Co., for they are never likely to get into a position which could prevent them from getting all the loans they want—that is if they need any at all. I verily believe that they can get money at less than 6 per cent. per annum.

The Ivers & Pond Piano Company have removed to the new and very elaborate and extensive warerooms under the Boston Masonic Hall, and the offices have the appearance of those of a large bank, while the frescoed wareroom is an imposing sight. There is an L on Boylston-st., occupied by a corps of stenographers and typewriters. People who are still sufficiently mediæval not to know what printer's ink means should inquire of the Ivers & Pond Piano Company.

I believe that Joseffy, who played last Friday and Saturday in Boston to audiences that became wild with enthusiasm was a guest on Friday night of Alexander Steinert, at whose residence he was to dine. Joseffy is at the very height of his popularity at present, and I would like to put myself down as saying that as a pianist, pure and simple, he takes the cake from anyone now in shoes.

Mr. Chandler W. Smith, of the retail Chickering ware-

rooms at Boston and one of the firm of C. C. Harvey & Co., who are the proprietors, is not only a most accomplished piano salesman but a piano expert, and there is nothing about piano construction as well as piano peculiarities with which he is not *an courant*. He is a student of piano touch and piano tone phenomena, and never feels better than when he has a customer to handle who shows an interest in such matters; it is then that the best qualities of his salesmanship come to the surface, for it is then that he can get away from the field of the ordinary piano platitudes so necessary in the business, and step from mere assertion into the domain of demonstration. Nothing more forcibly illustrates Gildemeester's narrow minded policy than his willingness to let some other institution secure Mr. Smith's invaluable services.

The Vose & Sons Piano Company are making a series of improvements in their Tremont-st. warerooms which will result in better accommodations to all interested. The increasing business has necessitated the engagement of more office force and the enlarged office, which will be completed at the end of this week, will be twice as large as formerly. The warerooms have not been invaded to any extent, as the additional room was taken from the rear of the building.

Do you know why so many pianos, especially up-rights, sound heavy and are lacking in free vibration and in what is known as a free tone? It is because they are strung too heavy. The difference of one size in the strings or one number will make a vast difference all through the scale, and I advise some makers who feel as if their instruments do not give forth the bell-like quality of others to make a change in stringing. The whole stringing principle is inordinately neglected by some makers.

The other day I saw a piano that had been returned from a city nearly 800 miles away because "something rattled in it," and the dealer, who had spent three days in trying to find the cause of the difficulty—finally attributing it to a defect in the sounding board—returned it. Now there was nothing wrong about the sounding board, and the piano was in good condition, but had been hurriedly shipped, and a screw in the swing desk attachment was not firmly imbedded. This caused the rattling. Now it is just this kind of a trivial oversight that causes more than 50 per cent. of the trouble known as rattling. I remember about two months ago in Otto Sutro's place in Baltimore an upright piano had to be taken back and taken apart, and a day spent over it to stop such a disturbance, which was caused by nothing more than a small piece of shaving about a quarter of an inch long that got in under the pressure bar. It could not be seen, and to find it cost a lot of money.

The Hallet & Davis grand piano will be played tonight in Boston by August Hyllested the pianist, of

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OF
INTEREST
TO
DEALERS.

Have developed the fact that in this line of industry the United States now takes the lead. In this connection we wish to make a few suggestions to dealers, who are aware of the immense amount of study, inventive faculty, genius and enterprise it has taken to accomplish this result.

In deciding upon a leading instrument to make a feature of your business, you do not select a cheap, poorly made piano. You want the best, and are willing to pay for what it costs at the lowest figure.

Our way of doing business is this: We produce a first-class instrument, as all leading dealers (those acquainted with the different makes) will testify. We do not spend unnecessary and unreasonable sums in advertising, and thus we are enabled to reserve much for the benefit of the dealer. We can therefore afford to deliver our goods to dealers at a cheaper price than can the manufacturers of any other high grade piano in the market.

In purchasing the BRIGGS piano you are not paying a fancy price for the name, but are, nevertheless, securing the finest piano at the lowest price—one built by experienced manufacturers for the best trade, and which embodies the most desirable inventions and improvements made since the first piano was produced in 1598.

We have reduced the cost of piano making to a minimum, but have not and will not cheapen the character of our goods. Dealers who have not already done so are cordially invited to apply for our catalogue, terms and territory.

C. C. BRIGGS & CO.,

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BOSTON, MASS.

Chicago, and teacher at Dr. Ziegfeld's Musical College in that city. Hyllested is one of the great pianists in this country.

A sheet music dealer in the city of Boston will rent one half of his store to a piano firm to sell pianos at retail. The location is superb, right in the very swim of the retail trade, and the music store is visited by a host of people every day. This is a fine chance for a New York piano house that wants Boston representation. Mutual introductions can be arranged by THE TRADE LOUNGER.

Last week I referred to several young piano salesmen and I am just reminded of Bob O'Neil, the handsome St. Louis Adonis who sells pianos for the Jesse French Piano and Organ Company. Bob was with the firm of C. C. Briggs & Co. before he went West to join his fortunes with the younger elements of trade, but he always retained a lingering feeling for his old love, the Briggs piano, and he is right about it, too. The latest specimens of the Briggs piano played by me only a few days ago were beyond doubt among the best pianos I have recently touched. There is much to be thought about in considering how much progress C. C. Briggs & Co. have made in the quality and general finish of their pianos during the past few years. So careful have they been in their attention to every small detail that very few pianos in the market excel or in many cases equal the Briggs piano in appearance. A minute examination of the pianos can be risked by the firm at any time, and, indeed, they have no reason to fear comparisons with the best makes. The Briggs people have been very quiet about it all and have said hardly anything, but have kept steadily in view that wonderful axiom, "Let the piano do the talking," and the Briggs piano does the talking.

Mr. H. W. Smith will be here to-day or to-morrow to supervise the opening of the New York wareroom of the Smith American Organ and Piano Company, where the Regal pianos will be seen for the first time in this city. The instruments were shipped on Monday, together with some of the regular styles of the Smith American pianos in the usual varnish work. The Regal pianos are the much talked of plush pianos, and I suggest that persons, before they attempt to say a word about these pianos, had better first visit 146 Fifth-ave. and examine them. They will cause a sensation, and the peculiar and versatile taste and workmanship that has been applied and lavished upon them will cause much comment. The plush pianos are remarkable instruments, and the firm making them have all the capital necessary to push this novelty.

Now that the daily papers have again devoted columns to the biographical sketch of the original John Jacob Astor, the music trade papers have another opportunity this week to fill up their columns by reprinting the sketch of the late Mr. Astor and his revered grandfather. But the Astor piano story is becoming very mouldy and is about entering the realms of mysticism. In order to prevent any future mistakes it might as well be proper to say here that John Jacob Astor dealt in stencil pianos; that is, the pianos were made in London and a plate, with his name engraved, was attached to them. Probably his great success encouraged latter day stenciling, and it is historically true that he was not the only piano stenciler who made a fortune.

There is not to-day a finer set of men to be found in any trade than the piano and organ industry contains, and the men in it are to a great extent representative successful American manufacturers and business men. Such men when they happen to have an annual dinner should make it as elegant an affair as a great city like this offers for such celebrations, and to do so they should make the price at the lowest \$25 a cover. It strikes me that it would not be a bad idea to invite outside dealers to such an affair and make them the guests. The dinner would then have some excellent practical results. Each of the members should be allowed to invite three agents, and the \$100 invested for such an object would be a most remunerative scheme. A \$5 or a \$10 dinner (including wine with the latter) is entirely too small a

"fry" for the great piano and organ trade of this great city.

The world's fair goes to Chicago. Let us congratulate our Western friends and tell them that there were many piano and organ manufacturers in the East who wished the fair to go there. The subscription list here shows that a limited number of the piano firms only put their names down.

EMERSON IN THE WEST.

Agencies to be Placed in a Large Territory.

EXCELLENT OPPORTUNITIES.

EARLY in the year we published the announcement that, in pursuance of an arrangement made between the W. W. Kimball Company and the Emerson Piano Company, a certain number of States, until that time controlled by the W. W. Kimball Company for the sale of the Emerson piano, would revert to the Emerson Piano Company and would in the future be controlled directly by the latter company.

The following are the States now forming the new territory under the direct control of the Emerson Piano Company from the office of the company at Boston:

Kansas.
Nebraska.
Colorado.
North Dakota.
South Dakota.
Michigan.
Indiana (except northern part).
Wyoming and Indian Territories.

The Kimball Company retain Illinois, Northern Indiana, Wisconsin, Minnesota, Iowa and Missouri, and any special territory that might be considered available for particular business emergencies and agreed upon by mutual consent.

In view of these changes the Emerson Piano Company, of Boston, is now prepared to open negotiations in any of the States and Territories of the above list (see special advertisement) with dealers in pianos who are in good standing and who have ample capital for the conduct of their business. It is well known by this time that the Emersons are not a consignment house; that is to say, they have such regular outlets for the pianos they manufacture that they cannot afford to send any instruments to dealers on the consignment plan. The great bulk of their goods are sold on commercial time and in a commercial method by large firms in many sections of the country and in Boston and New York cities (as well as in a large branch house in Brockton) by the company directly.

For many firms in the territory referred to the Emerson piano will have a particular and rather unusual advantage, for it has been advertised for many years past effectively and liberally in the very section now referred to. It has secured a valuable reputation that enables dealers to handle it without the application of any introductory methods, and it is at this time so far in advance of many other pianos in its musical attributes and in the architecture of its case work that it has attained a national reputation as a ready selling instrument surpassed by none other.

Such dealers as contemplate the handling of Emerson pianos should also be told that there is at this time no firm who are more imbued with the spirit of modern mercantile methods than the Emerson Piano Company, and yet they are conservative to a degree that insures absolute safety in all their dealings. Their warranty is as good as a United States Treasury note and their promise is synonymous with their bond. To have the privilege of transacting business with such a firm is in itself an advantage which reputable dealers are sure to appreciate, and while the Emerson Piano Company are prepared to arrange for agencies in the section referred to in the special advertisement in this issue of THE MUSICAL COURIER, they will limit their business to houses that are known as prompt paying concerns, and will refuse to do anything with the class of dealers known as chronic renewers of commercial paper.

INFORMATION FOR TRADE EDITORS.

OUR attention has been called to an article in our semi-occasional exchange, the "Music Trade Review," entitled "We Pause for a Reply." In the article before us the writer asks for information concerning the pianos made by Glass & Co., of Heilbronn, Germany, as to whether the Glass pianos are stencil instruments, and states that THE MUSICAL COURIER "poses as the champion of these foreign made pianos." Here, then, is an answer in general to the questions put by our contemporary in the form of a notice of the Glass pianos which appeared in our issue of January 22, 1890, page 76—the italics are our own, to emphasize our opinion as then expressed and as still held by us:

There arrived in New York a few days ago an invoice of pianos, a preliminary history of which appeared in the columns of THE MUSICAL COURIER during the summer of 1889; a lot of pianos which, though not perhaps destined to revolutionize the piano business in this country, as was stated in some of our contemporaries, are at least destined to present to the trade an element of competition entirely new in its characteristics, and an element which we venture it will well behoove them to investigate and consider. We refer to the recent shipment of instruments made by the firm of Glass & Co., of Heilbronn, Germany, which reached here consigned to the American representative of the house, Mr. Wm. R. Gratz, the well-known music commission merchant, of No. 430 Broome-st.

To remind our readers of the peculiarities of these particular instruments, as compared with the ordinary imported piano, we may recall the statement made by us at the inception of Mr. Gratz's plan, that the pianos are not German pianos, but simply American pianos made in Germany under the direction and superintendence of experienced American workmen sent from here to Heilbronn to oversee every department of the manufactory there, and to instruct the German workmen in the mysteries and excellences of the superior plans of piano construction in vogue on this side of the Atlantic. It was Mr. Gratz's idea, and is still his idea, to demonstrate that it was and is possible to make a piano in Germany exactly as one is made in New York city or in Boston, and how well founded was his theory and how successful has been its execution are best demonstrated by the up-rights now on exhibition at his warerooms.

Upon invitation from Mr. Gratz, one of the editors of THE MUSICAL COURIER visited his place of business last week and made a thorough examination of the three instruments there displayed. These three pianos formed a part of an invoice of some 40 odd, which, upon their arrival here, were shipped at once to fill the orders already listed by Mr. Gratz. Of such of these as have reached their destinations opinions complimentary in the extreme have been received, while we have much in praise to say of the samples shown here.

Unexceptionable finish in details is a characteristic of the new Glass & Co. piano, as it is, indeed, of almost every piece of work turned out from these foreign factories. Our home makers might learn a valuable lesson in careful attention to the small points of piano making by a thorough examination of these instruments—such excellence of workmanship, such studied care of small matters, is not to be found in any upright piano sold for the same price and made in the United States. While some defect is apparent, for instance, in the varnish work—a matter which can be easily remedied—the general make up of the instruments shows to the connoisseur such an exquisite nicety of execution as will gladden the eye of every practical piano man and make him ask "Why can't we do such work here?"

When we say that the pianos are essentially American in their construction, we mean it in the fullest sense of the term—from the outward appearance of the case, from the full iron frame, the modern action, the improved method of stringing, the general style of the instrument inside and out, one would readily be led to suppose that it was a piano of American manufacture save for two things—the nicety of detail work and the general excellence of the scale, when considered in relation to the price.

That's what we said, what we meant to say and what we repeat now. If our contemporary knew anything about pianos it would know the difference between a German piano and an American piano, and consequently the difference between a German piano and a piano made on the American plan in Germany or in France, in England, or in China for that matter. "When we say that the pianos are essentially American in their construction, we mean it in the fullest sense of the term; from the outward appearance of the case, from the full iron frame, the modern action, the improved method of stringing, the general style of the instrument inside and out, one would readily be led to suppose that it was a piano of American manufacture save for two things—the nicety of detail work and the general excellence of the scale, WHEN CONSIDERED IN RELATION TO THE PRICE." "Unexception-

able finish in details is a characteristic of the new Glass & Co. piano, as it is indeed of almost every piece of work turned out from these foreign factories. Our makers might learn a valuable lesson. * * * Such excellence of workmanship, such studied care of small matters is not to be found in any upright piano SOLD FOR THE SAME PRICE and made in the United States."

This we said and this we say again. Shall it be necessary for us to repeat it once more for the information of the editors of our contemporary? And when they amuse themselves again by quoting us will they please make themselves less foolish by quoting us exactly? THE MUSICAL COURIER never stated, as quoted, that "the Glass pianos are in certain respects better constructed than any American made pianos." We said they were better finished in the detail work which characterizes most foreign made pianos than any pianos made and sold in the United States *for their price*—don't forget that! And the introduction of every Glass piano in this country will not "reduce by one piano the American output." THE MUSICAL COURIER had occasion time and again last fall to call attention to the "shortness" of pianos of the Glass & Co. grade; there were not enough of them in this country to supply the demand. We were glad to see the Glass & Co. piano come in, and we hope it will stay and be a sound success. The total effect of its coming will be beneficial to the entire trade; it will show the manufacturers what can be done—what should be done by those who turn out a piano at the Glass price, and it will show the dealers what they can buy and what they can demand at that price—don't forget that, either! THE MUSICAL COURIER has so often and so strongly expressed its belief in protection that it isn't necessary to rehearse its ideas here again; but the American piano industry is sufficiently protected by the present duty of 25 per cent. *ad valorem*, and the American makers of high grade goods don't suffer any competition with high grade goods from Europe. It is only the makers of medium and cheap pianos who are threatened by the importation of the foreign article, and the way in which they should protect themselves is to enhance the intrinsic value of their product. If we can't make medium or cheap pianos here for 75 per cent. of what they can be imported for let us import a lot and see what's the matter with us.

Our contemporary says: "We are assured by a competent authority that the Glass pianos are not even up to the standard of medium grade pianos of American manufacture." We're telling you some things now—suppose we ask you in return, what do you call "the standard of medium grade pianos of American manufacture?" Since when has there been an established standard of grades in American made instruments. According to what standard would you classify the product of your old friends and "supporters," "Swick," "Carter," "Kimball" and others? What do you know about it, anyhow? If you know what you're writing about, why do you have to be "informed by a competent authority" concerning these Glass goods? Why don't you go down and see them yourselves, and if you have aught to say against them say it then, and say it so that a piano man can understand what you mean—that is what you have to say *about the piano*? Don't stand about pausing for a reply to your verbose vaporings about your loyalty to American makers; buckle in and try to learn something about a piano yourselves, and try and put yourselves and your paper in a position where you won't have to commence and end every editorial with an apology for your existence—when you'll be rated *yourselves* as competent authorities and not have to depend upon the opinions of others. Then you won't have to excuse yourselves and pray and grovel for the support of the stencilers, but you can make yourselves and your journal worthy of the consideration of piano makers, who won't feel that they are only "supporting" you, but will respect and admire you for your technical opinions and your journalistic influence.

For your additional information we would state that the Glass & Co. piano is not a stencil instrument. To carry your pretty illustration of Knabe & Co. out we would state that we should *not* consider the Knabe piano a stencil if it were labeled Baltimore and New York, nor the Chickering, if it were labeled Boston and New York, nor any number of other combinations you might suggest.

To sum the whole thing up, boys, you'd better devote your attention just now to the piano makers' dinner, and when that's over go down to Broome-st.

some time and see the Glass pianos. You'll find Mr. Gratz a very pleasant man—even if he won't advertise with you—and you'll be sure to learn something.

MICROSCOPIC MENTALITY.

THIS heading is about the most appropriate term for the state of mind of some of the editors of the music trade press of this country, and it is no wonder that the important men in the trade pay so little attention to what the editors of the average trade paper say or do—no wonder when it is considered that their whole attention is paid to the microcosms of the music trade instead of the macrocosms of trade itself.

Only recently a music trade paper called Gratz's imported pianos "fake" pianos, and the editor of the paper knows as little about a piano as a cow does of astronomy. And what does it signify if an editor calls a piano a "fake" piano? If it is intended to demonstrate that a certain piano is not a good piano, or is not musical, or is not properly constructed, is the purpose accomplished by calling such a piano a "fake" piano? Naturally, all the intelligent men in the trade at once conclude when an editor calls a piano a "fake" piano that he does not understand how to demonstrate that he considers a piano a bad piano, and if he cannot make the demonstration his judgment about the piano can have no value.

When we called attention to these Glass pianos made in Germany for Gratz, of New York, we advised our makers to look at them, in order to learn something new, or learn something anyhow. The whole stencil music trade press immediately came to the rescue of the great American piano industry, which, as they made it appear, was placed in jeopardy; but it seems that the great American piano industry paid very little attention to the sensational appeals of men they knew to be ignorant of the subject.

On the other hand, some manufacturers did go and did examine these Glass imported pianos and did learn something and did admit it and did say that they were glad that they had made the investigation.

"How can they sell such pianos here at such low figures?" said these men. If there is a man in this land who knows more about a piano than Frank Conover, we would like to hear about him. "How can they make them so excellent and so cheap?" said Mr. Frank Conover, and we can, of course, accept his remark with more urgency than the statement of some ignorant music trade editor who writes that these pianos are "fake."

Such small minded business is suicidal and fearfully tiresome. Are we going to decide that because pianos come from Europe they must not only be boycotted but also called "fake"? How about \$1,000,000 worth of American organs exported last year and paid for in London? Are they "fake" in Europe? Such arrant rot! And that is called journalism!

And now let us dismiss these so-called journalists, who cannot see farther than the ends of their noses, who have been making a great hullabaloo about the advance in the duties on "parts of musical instruments."

An advance of the rate of duty on parts of pianos which is not followed by a similar advance in the rate of duty paid on the complete piano means that the complete piano will be more readily imported *after* that advance in the rate of duty on parts than *before* the advance. That's all there is to it.

The trouble with many persons who discuss these questions lie in their want of knowledge and comprehension of the laws of political economy and the particular part of it known as the tariff.

Why are parts of pianos imported? Because there exists an absolute demand for them, and that demand must have two causes. Either the parts needed cannot be made here, or there is such a prejudice in favor of the imported parts that it supplies the place of the home made article. It sometimes requires more force to remove a prejudice than to remove an office holder. Archimedes, now generally recognized as a smarter man than the average music trade editor, went so far as to suggest that with a lever he could move the earth; but he never made a proposition to move a prejudice, and he never called a thing he didn't know anything about a "fake," in order to show how smart he was.

Well, to continue. For reasons plain enough not to require much analysis to make them understood, parts

of pianos are imported. The Supreme Court decides, in an opinion delivered, that parts of pianos must pay duties higher than formerly. The opinion does not go into the question of the duty on pianos—it permits that to rest; but it goes on to show that because in certain other articles Congress specified that the parts thereof are included in that rate, by saying "and parts thereof," and because Congress did *not* say this in its scheduling of pianos, therefore "parts of pianos" must pay duty according to the rate of the article of which each "part thereof" forms a part. That is to say, the Supreme Court opinion is a negative one, and, moreover, does not interfere with the general duty on musical instruments. It is merely a technical negative opinion on a section of a tariff schedule, and does not involve in the least any question of *principle*.

Do you "fake" editors see the point? Probably you do not; we shall therefore continue, hoping that after a while you will get a dose of ordinary horse sense injected into your skulls.

That is the result of this opinion. It does not, as we explained, affect the tariff; it affects only the schedule. To change the duty on pianos requires a different process altogether. To change or to increase the duty on pianos and musical instruments it becomes necessary to apply to Congress. The Ways and Means Committee of the House of Representatives is the body that brings in the tariff measure, and if the duty on pianos is to be raised it becomes necessary for the manufacturers to proceed in committee (not individually) before the Ways and Means Committee, and to show wherein the duty interferes with the home made piano. The Ways and Means Committee are nearly ready to report to the present Congress, and are beyond reach as far as this session is concerned.

Under existing interpretations of the schedule, pianos will therefore be imported with a 25 per cent. *ad valorem* duty.

"Parts of the same" pay more than that rate. Tuning pins, felt, wire (probably), actions, parts of actions, keys (ivory) and other hardware included. How will you convince manufacturers of American pianos that the foreign "parts of pianos" are indispensable? The American manufacturer does not care to be convinced; he has excellent reasons for not becoming convinced. This very opinion of the Supreme Court is another reason why he does not wish to become convinced.

Some American piano manufacturers are so foolish as to believe that the manufacturers of "parts of pianos" here in this country have been behind this opinion in order to give a reason for advancing the price of their goods. Of course no one can influence a Supreme Court opinion, and of course no one can remove suspicions and prejudices of American piano manufacturers; and therefore it is useless to argue with persons whose minds have reached a decision based upon a prejudice. But we are right when we say that certain American piano manufacturers do not care to be convinced that certain imported "parts of pianos" are indispensable. They want them; they are willing to pay for them, and they know why.

The "parts of pianos" consequently come in paying a higher duty. The cost is advanced and with it the cost of producing American pianos.

The foreign piano comes in at the old rate, and no advance in the cost of "parts of pianos" takes place in Germany.

Ergo: The net result is in favor of the foreign piano.

If the price of American pianos is advanced much more the importation of foreign pianos will be stimulated in an equal ratio.

Is THE MUSICAL COURIER not in the right when it says that the editors of the music trade press who are crowing over this "opinion" and who are calling imported pianos "fakes"—that such editors have a microscopic mentality? They are fools, nothing more or less; fools who should go to school and get some little learning at least. The harm they do is incalculable, gentlemen of the piano trade.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

≡ **DEALERS** ≡

— IN —

MICHIGAN, | KANSAS,

INDIANA, | NEBRASKA,

COLORADO,

WILL FIND IT TO THEIR ADVANTAGE TO
COMMUNICATE WITH THE

EMERSON PIANO CO.,

≡ **BOSTON, MASS.** ≡

SEE PAGE 189.

NEW CORPORATION.

Lindeman & Sons Piano Company.

PLANS FOR A FACTORY.

THE old name of Lindeman & Sons will not be permitted to die out, but will continue to decorate the fallboards of many uprights to be made by a new corporation whose certificate was filed in the office of the Secretary of State at Albany last Wednesday or Thursday, and which is to be known as the Lindeman & Sons Piano Company. The incorporators are Henry Lindeman, John W. Mason, Charles B. Lawson, Wm. E. Wheelock, A. D. Wheelock and L. W. P. Norris, all gentlemen very well known to the piano trade. Most of them are interested in the Wheelock and in the Stuyvesant pianos, and Mr. L. W. P. Norris has long been engaged with Messrs. Wm. E. Wheelock & Co. in a confidential position. He will probably be the secretary and treasurer of the new corporation.

The capital stock is \$40,000, all paid in, and a plot of ground has been selected at 147th-st. and Third-ave., on which the factory building is to be erected, in accordance with plans already completed. Mr. Lindeman will, in the meantime, get the scales, patterns, designs, &c., in order, so that with the completion of the building everything will be in readiness to put the pianos on the market. The instrument is intended to

be a counterpart of the well-known Lindeman piano and its legitimate successor, and this, in itself, should prove a source of gratification to the legitimate trade.

Western and Eastern stencil music trade papers in alliance with Jacobs Brothers, the stencilers, who are now in the old Lindeman factory, were already paving the way for a wholesale incursion of stencil Lindeman pianos upon the Western trade. The name is valuable; it is old and is associated with many musical and music trade incidents, and the scheme was that Jacobs Brothers, as occupants of the Lindeman factory, as purchasers of some of the old material and some old plates and partly finished pianos, should put out many Lindeman pianos as fast as possible. But these old, so-called Lindeman pianos would have been nothing but the ordinary stencil, low grade, Jacobs Brothers pianos.

A huge profit was in view!

A huge scheme is now busted!

We advise, however, the members of the new Lindeman corporation to watch things keenly. Jacobs Brothers and their friends in the music trade press are not idle onlookers. They will make every effort to get Lindeman pianos on the market, and such as are now shipped are apt to hurt the legitimate Lindeman piano very seriously.

In this matter THE MUSICAL COURIER is at the service of the Lindeman & Sons Piano Company, and will keep its watchful eye on Stencilville, and the first news we get of a stencil Lindeman piano will make certain parties with Roman noses howl. Never was

there a more beautiful fight in any branch of trade journalism than this stencil fight of THE MUSICAL COURIER.

WHY NOT FREEZE ON?

ONE of the Frees, of Dallas, Tex., is in town. Why not freeze on to him? That is the question.

Since the failure there have been many queer evolutions at Dallas. Frees and cohorts organized the Texas Piano Company. A few weeks ago that establishment was closed, and since then has been in the hands of a Mr. Kingsbury, who is in possession of the stock. He represents the Fourth National Bank of Dallas. The bank has been trying to sell the stock, fixtures, good will in one sale, and no retail business of any account has since been done.

Alcot & Maynor, piano and organ dealers at Dallas, and representatives there of the Chicago Cottage Organ Company, were reported to have bought out the stock and to have made a combination with the Texas Piano Company, so called.

The Frees also made application to the State representative of Estey & Camp in Texas, asking to make arrangements for territory for the sale of Estey goods, but the telegram sent was not even answered. Efforts have also been made to compromise judgments, but nothing has come of them. As formerly stated, this failure of Frees & Son has given the Texan trade a black eye, which the good firms in that State are doing their best to heal.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

MASON & HAMLIN
ORGANS AND PIANOS.

MASON & HAMLIN PIANOS.
Improved method of stringing, invented and patented by Mason & Hamlin in 1882.

MASON & HAMLIN PIANOS.
The Cabinet Organ was introduced by M. & H. in 1861. Other makers followed, but the M. & H. instruments have always maintained their supremacy as the best in the world.

MASON & HAMLIN PIANOS.
The M. & H. Stringer has been pronounced by competent experts "The greatest improvement in pianos in half a century."

MASON & HAMLIN PIANOS.
Highest awards at all the great world's exhibitions since and including that of Paris, 1867.

MASON & HAMLIN PIANOS.
The strings being secured to the iron frame by metal fastenings will not require tuning one quarter as often as pianos on the wrest pin system.

MASON & HAMLIN PIANOS.
X. Scharwenka says of the "Liszt" model, "Capable of the finest tone coloring, and no other instrument so enraptures the player."

MASON & HAMLIN PIANOS.
New drawing room grand pianos, new models upright grands. New piano catalogues.

MASON & HAMLIN PIANOS.
Supplied to Her Majesty Queen Victoria the Empress Eugénie, Sir Arthur Sullivan, Sir John Stainer, Ch. Gounod.

MASON & HAMLIN PIANOS.
Best quality of tone, which is very musical and refined, free from the tubiness which is common.

MASON & HAMLIN PIANOS.
Supplied to the Sultan of Turkey, the Abbé Liszt, Dr. F. J. Campbell, of the Royal Normal College, Madame Antoinette Sterling.

MASON & HAMLIN PIANOS.
The Piano as constructed on the M. & H. system is more durable, and very little affected by climatic influences, varying degrees of heat, dampness, &c.

MASON & HAMLIN PIANOS.
Popular Models. The Three Manual and 32 feet Pedal Organ. The Two Manual and 16 feet Pedal Organ. The Liszt Organ.

MASON & HAMLIN PIANOS.
Circulars with testimonials from more than three hundred artists, dealers and tuners furnished on application.

MASON & HAMLIN PIANOS.
Send for New Illustrated Catalogue.

MASON & HAMLIN ORGAN AND PIANO CO.,
BOSTON. NEW YORK. CHICAGO.

ESTABLISHED 1880.

INCORPORATED 1885

THE
SCHUBERT PIANO.

A PIANO THAT EVERY DEALER SHOULD HANDLE.

Thoroughly Constructed, Attractive in Appearance, Brilliant in Tone, Reasonable in Price, Fully Warranted.

Apply for Territory to the

SCHUBERT PIANO COMPANY,

PETER DUFFY, President.

Factory: East 134th Street, bet. Lincoln and Alexander Aves.
NEW YORK.



ESTABLISHED 1846.

LARGEST HOUSE

FOR

Music Engraving

AND

PRINTING.

Specimens of Printing

Title Samples

and Price List free

on application.

C. G. RÖDER, LEIPSIQ
GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

Will be ready February 15.

"The Bible of the Trade."

THE
"History of the American Pianoforte:"

Its Technical Development and the Trade.

WITH A HISTORY OF ITS EUROPEAN ORIGIN.

By DANIEL SPILLANE.

A handsomely printed book of 350 pages, with 32 plates of engravings, bound in extra cloth, containing facts never before published. The early patents destroyed in the Patent Office fire of 1836; early piano and harpsichord importers and makers of New York, Baltimore, Boston, Philadelphia, and Albany; early exhibitors; portraits of old piano men, and a hundred other interesting features, including history of present pianoforte houses.

Price \$3.00 Post Paid.

Published by DANIEL SPILLANE, 23 East 14th Street, New York.

McCAMMON PIANOS.

Grands, Uprights and Squares.

NEW STYLES.

NEW PRICES.

Address McCAMMON PIANOFORTE CO., Albany, N. Y.
New York Warerooms, 88 Fifth Avenue. Washington Warerooms, 937 Penn Avenue.

PIANO AND ORGAN MANUFACTURERS' MEETING.

THE PIANO AND ORGAN MANUFACTURERS' ASSOCIATION OF THE UNITED STATES.

NEW YORK, February 18, 1890.

THE first annual business meeting of the Piano and Organ Manufacturers' Association of the United States will be held at Liederkrantz Hall, 111-119 East Fifty-eighth-st. (between Park and Lexington avenues), on Monday, March 3, 1890, at 8 P. M.

The meeting is called for the annual election of officers of the association, and to make the necessary preliminary arrangements for the forthcoming annual trade dinner, to take place during the first week of April next.

HENRY BEHNING, JR.,
Secretary.

F. G. Smith's New York Branch.

NEW YORK, February 24, 1890.

Editors Musical Courier:

I HAVE to rent the fine store No. 95 Fifth-ave., corner Seventeenth-st., now occupied by Bradbury pianos. It is fitted up with many large plate glass mirrors, wainscoting, stained glass windows and is beautifully decorated. I intend to cover over the area at the corner with patent lights, so as to make the sidewalk extend up to the windows. The store has a side entrance on Seventeenth-st., and also an extension (now used as a plumber's office) and a very large and high basement store (now occupied for the upholstery business) with plate glass show windows, having entrances by steps from the sidewalks both on the avenue and the street, and a freight elevator will be added.

I will rent the store, with extension and basement store, for \$6,000, or without them for \$5,000, and will give a lease. Possession May 1.

Very truly,
W. J. DEMOREST.

THE above letter refers to the premises at present occupied as a branch store of Mr. F. G. Smith, of Brooklyn, on the corner of Fifth-ave. and Seventeenth-st. Mr. Higgins, who has charge of the branch, informs us that Mr. Smith has not decided where to locate, but will continue his branch, if possible, on Fifth-ave., as soon as new warerooms can be secured. The room in the "Judge" Building has been examined, but the rent (\$10,000) is considered by Mr. Smith as too high.

The Pennsylvania Railroad Company's Last Tour to Jacksonville.

CONTRAST carries strong and convincing argument where eloquent and wordy dissertations fail. To wit: When the tourists alighted in Philadelphia and New York from the special train of Pullman vestibule cars on which they had found a luxurious home en route from Jacksonville, their sun bronzed, healthy faces, in contrast with

those of their home staying relatives and friends greeting them, contained such ample proof of the tour's benefit that conventional health inquiries were entirely unnecessary. The last of these tours has been appointed for Tuesday, March 4. Tickets, \$50 from New York and \$48 from Philadelphia, include meals en route in both directions, Pullman accommodation, sleeping, drawing room, and dining cars, and a privilege of two weeks' stay in the South amid the blossomings of tropical spring.

From the encouraging patronage of the previous tours 'twould be well for those desiring to avail themselves of these popular personally conducted Pennsylvania Railroad enterprises to apply at once to S. W. F. Draper, tourist agent, 849 Broadway, New York, or W. W. Lord, Jr., tourist agent, 205 Washington street, Boston.

Two Slight Fires.

EARLY Saturday morning there were two slight fires, one at Jacob Doll's factory in East Thirty-first-st., which damaged the engine room to the extent of \$1,500 (insured) without stopping work at the factory.

The other fire broke out in one of the dry rooms of the factory of J. & C. Fischer, and was extinguished by the automatic sprinkler. The damage was very slight.

Trade Notes.

- A kind of Sassy-phrase, that is.
- Mr. Thomas F. Scanlan returned to Boston, after a week's absence, last Saturday night.
- Mr. Charles H. Steinway is expected on the "Champagne," due here from Havre last night.
- Will someone please inform us who manufactures the Pelouet organ mentioned in a contemporary?
- Edward S. Payson, traveling for the Emerson Piano Company, left Boston for the West last Saturday afternoon.
- W. E. Hall, formerly of Kingston, N. Y., is now traveling for the Mason & Hamlin Organ and Piano Company.
- C. C. Mellor, of Mellor & Hoene, Pittsburgh, presided at the organ at the dedication of Carnegie's library in that city last week.
- The Conover piano will hereafter be handled by Messrs. Hume, Minor & Co., of Richmond, for the territory which they work in Virginia and North Carolina.
- Mr. Parkhurst has charge of the stenographers and typewriters in the Ivers & Pond new warerooms. They are located in a separate office, away from the warerooms proper.
- A fire in New Orleans burned, among other stores, that of Philip Werlein, the piano and organ dealer. The reports give the loss at \$75,000; insurance, \$50,000; but it is doubtful if Werlein carried so large a stock.
- The new factory of Decker & Son is about finished, and is now being thoroughly dried by a system of steam heating, which will enable them to occupy it at an early date.
- We regret that the distance prevents us from accepting the invitation of Mr. L. E. N. Pratte, of Montreal, to a musicale given at his warerooms. Mr. Pratte is one of the enthusiastic agents of Hazelton Brothers, and he believes in having artists to play upon the Hazelton piano in public.
- The February, 1890, catalogues of the Mason & Hamlin organs and the Mason & Hamlin pianos have been issued, and we shall give them more extended notice in our next issue.
- William J. McCormick, general manager of the Henry Distin Band Instrument Works, of Williamsport, late of Philadelphia, died on February 20 of typhoid pneumonia, induced by overwork in locating their plant in Williamsport. He was 37 years of age.
- D. H. Baldwin & Co., of Cincinnati, have opened a branch store at Wilmington, Ohio, in the Gallup Building.
- The Alvord & Spier Company, who made piano stools at Winsted, Conn., have removed to Torrington, Conn.
- Kaylor Brothers, of Fort Scott, Kan., have removed to larger quarters. They are doing a satisfactory trade.
- A music publisher named Pepper is said to be coining money in Philadelphia. A sort of Pepper-mint, as it were.—Binghamton "Leader."

—Mr. Victor Mustel, manufacturer and inventor of the famous Mustel organ, Paris, is dead at the age of 74.

—The Thomas Music Company, of Albany, N. Y. (James H. Thomas proprietor), has removed to 15 East Fourteenth-st., New York. They are publishers and agents of sheet music.

—At the fire that destroyed the Macon (Ga.) Conservatory of Music last week musical instruments and sheet music valued at \$2,300 and insured for \$600 were destroyed.

—Messrs. A. H. Rintelman & Co., the Chicago agents of the Hardman piano, advertise in a recent publication a piano which they call "Rintelman's Artistic Grand." Please, Mr. Rintelman, who makes this for you, and how can you afford to be mixed up in a stencil racket when you are handling the Hardman as your leader?

—The youngest traveling piano man on the road is the little son of Mr. Robert A. Proddow, of the Estey Piano Company, who has accompanied his father on many trips and who enjoys a wide acquaintance and admiration in the trade.

—The success of the Emerson branch in New York has been so great that they are now forced to enlarge their present quarters by taking in the basement of their Fifth-ave. building and converting it into a showroom for second-hand pianos.

—We learn that Horace Waters & Co. are looking around for a larger factory, a fact which we are glad to note, since it will enable them to make and rent more genuine Waters pianos and handle fewer stenciled instruments.

—Mr. R. H. Rodda, formerly engaged with E. H. McEwen & Co., informs us that he is no longer connected with that wretched concern, but is about to issue a musical paper. Particulars later—when we see his paper.

—The piano warerooms of Behr Brothers & Co., 1229 Chestnut-st., have been greatly improved since the first of the year. An entirely new bulk window has been put in sufficiently large to display several instruments; the rooms have been newly papered and decorated, and electric lights substituted for gas throughout.—Philadelphia "Times."

—Judgment was entered on Friday against E. H. McEwen for \$1,461. This is one of a big lot of judgments which, however, do not seem to incommode McEwen, who has been in Washington on a big racket with the boys.

—Much fear is expressed in the trade that the billiard tournament held in Chickering Hall has caused more applause than will be heard there when Pachmann gives his Chopin concerts. Gil says anyone can hire the hall for a baby show or a dog show or a walking match—if they will pay his price.

—The unprecedented success of the Braumuller piano as an instrument of high grade, sold at a reasonable price, must be very gratifying to the Braumuller Company, as it fulfills the prediction of THE MUSICAL COURIER made after an examination of the first specimens of these instruments. They are now preparing to move into larger factory quarters, and during the spring and summer they will be busy getting ready for a fall trade, which will, we are sure, be unequalled by any concern of its age.

WANTED—A competent man to act as outside salesman by an old-established piano and organ house in Philadelphia, Pa. Must be recommended and experienced and fully qualified to fill a good position in every respect. State salary required. Address "Philadelphia," care of THE MUSICAL COURIER.

WANTED—A thoroughly competent, experienced tone regulator in a wareroom in a large city outside of New York. Must come highly recommended. Address "D. F.," care of THE MUSICAL COURIER.

WANTED.—The manufacturers of a well-known organ (Massachusetts) are in want of a first-class salesman to represent them on the road. Only those with experience and ability need apply. Address, stating present position and salary expected, to "Salesman," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

SITUATION WANTED.—Salesman, 15 years' experience (10 years' wholesaling), will be ready to make new engagement about February 1 with some good piano or organ house for either wholesale or retail work. References, former employers. Address, A. B., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

SEALED BIDS.—Sealed proposals are invited, addressed to C. J. Cobleigh, Leominster, Mass., in accordance with plans and specifications now on file with Pius C. Kintz, at No. 111 South Thirtieth-st., city, from lumber dealers, for the lumber and for brick work laid per thousand for the piano case factory. Bids received until March 1, 1890.

TERRE HAUTE, February 12, 1890.



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ORDERS EXECUTED AT LOWEST PRICES.

CATALOGUES SENT FREE ON APPLICATION.

Regular Trade Meeting.

THE last meeting was a great success and augurs well for the continued prosperity of the Piano and Organ Men's Digestive Association. The meetings are now taking place spontaneously, by which we do not mean to infer that they are taking place by spontaneous combustion, although Swick is a member. We mean to say that the necessity of calling a meeting is obviated, as every member is aware that the meetings will take place, most of them being Predestinarians, who believe in the axiom that "What is to take place will occur, even if it does not happen." The last meeting, therefore, was largely attended and its effects will tend toward closer trade relations and a finer discrimination between the various tropical fruits now supposed to be imported and those that grow in this land of domestic pride and prosperity.

When the members gathered in the dining room of the Randall's Island Juvenile Asylum they were in the very best of spirits, especially as it was Birthington's Washday, which had been duly celebrated during the forenoon. It had been decided to make this an afternoon meeting, as it frequently happens that evening meetings on holidays become peculiarly unintelligible for reasons not necessary to explain. Mr. Markstein was called upon to preside, and he reluctantly accepted the honor, stating that he was not exactly up in philanthropic law, but finally removed the scruples from his conscience and took the improvised seat on an old Horrors Waters stencil square piano called the Mozart. Mr. Cox, of Chickering's, was made treasurer, but there was lots of trouble in selecting a secretary this time until finally Alden, of Hardman, Peck & Co., accepted the position under protest. He wanted Oscar Newell to serve, but Oscar could not be found, as he missed the ferry and came in rather late. He had been feeding on cloves, and they gave him such pain that the hospital dentist had to be called in, who, after extracting a few false teeth from Oscar's jaw, got things quieted down. Mr. Markstein asked the dentist to remain, as other accidents were probable, and told him the association would not ask him to pay his admission if he would not send in any bill for the Newell job.

Rev. Houghton, the chaplain, was present, but declined to open the session with prayers. "Gentlemen," said Mr. Houghton, "I don't propose to waste any religious sentiment on the desert air. We have not yet reached the entrée and there is no roast in sight. From what I learn, there is a spirit abroad here to introduce resolutions about a coming dinner to be given in commemoration of the victory of the Dutch who captured Holland, and that a herring is to be used as a badge on the evening of the dinner. The idea is rank, and I shall have something to say when the resolutions are up."

Mr. Ambuhl, who was in town from Chicago, was also opposed to any hurried steps in reference to so important a trade matter as an annual dinner, and he said his chief object in attending was to learn how to prepare for the event.

"We'll show you how we're going to arrange this thing, gentlemen," said Mr. Bill, Sr. "We have it all planned out, and we propose to make this dinner the greatest event in the gastronomic history of the music trade of North America. We are not going to have a single imported dish on the fill of bare (beg your pardon, bill of lading), and we'll show those Europeans who come over here to show us how to eat and drink that we can learn them something in their regards."

"We are," continued Mr. Bill, "we are, in fact, I might say we have been eating long before any musical instruments ever were imported. Our ancestors had more influence than we, but still we got the United States Supreme Court to put up the prices of the parts of some of the musical instruments, and now we are going to do the same with fish. Unless the fish swim over here to get caught right here for our annual dinner we are not going to have them served."

Mr. Bill, Jr., seconded the speech amid thunders of applause, and it was self evident even to the most ravenous member of the Digestive Piano and Organ Men's Association that the Bills had finally struck the temper of the trade.

Mr. Fox, of Illinois, rose and motioned that all imported goods be marked "fake." "Let us have a watchword in this campaign against the effete monarchies of Europe," said our Western orator, "and show them that we don't care a cuss for their whole organ trade. I don't care how many American organs they buy over there and pay for; I say let's pass a resolution to have all imported goods marked 'fake.' 'Fake' is our watchword. 'Fake' is our campaign cry. If there is going to be any French ice cream at our annual dinner I'll guarantee that I'll have six Chicago hustlers here, including Will Jordan, of Hamilton, Missouri, and put up a bonfire big enough to melt every drop of imported 'fake' ice cream. I'm opposed to menus, too. What's the use of having menus? They come from Paris, too, I believe, just like these hors d'œuvres, or whatever you may call them. They are 'fake.' Put up the duty on some of their parts, like you did on the parts of pianos, and you'll see, you'll see."

Mr. Fox's speech created a decided sensation, for it cer-

tainly was an original contribution to the oratory of the Digestives. They were delighted; supremely delighted, and the proceedings were temporarily suspended to enable members to congratulate Mr. Fox and offer him the hospitality of the island.

"I fully agree with my brother, Fox, in his argument," said Quiffus Jag, of the "Yankee Bladder," "for I have been laid up many a night revolving this thing in my mind. This country is large enough not only to protect all the articles in it, but the music trade editors, too, who are making such heroic sacrifices for the trade. Now, in reference to the annual dinner of the Digestives, I propose that a committee be appointed to see to it that no member of the association be permitted to eat or drink anything for three days prior to the dinner, and I will most willingly set the example myself. I will admit that during Brother Fox's remarks it seemed to me that he was slightly alluding to my kind words uttered by me originally at the Union-sq. meeting, and since repeated. I thought that maybe he referred to them as 'fake'." (Mr. Fox here nodded his head, but Quiffus did not seem to notice it.)

"However," continued Jag, "I may have been mistaken. At least, I believe that my suggestion should carry great weight with the majority here. Let us all agree not to eat or to drink anything during the three days (and, of course, nights also) prior to the meeting. Let us show the world at large that we can do justice to an American bill of fare, and although my partner Cohn is an Englishman I think you'll forgive him, especially as I can warrant that he will do justice to the table and its contents. He is a great judge of wine. At the time his ancestors were princes in the Temple (the Temple had a mortgage on it, but it was not recorded at the time, and nobody except old Ascher Umstetterheimer knew it)—well, at that time they used to sell wines by the measure to the families in the neighborhood. This was in London, not far from the hospital; I think the Temple was located in a lane back of Houndsditch. Well, Cohn got his original accomplishments as a taster of wine, &c., in the course of his folks' business, and he can tell you to-day the difference between a genuine Duke de Montebello and a General Garibaldi Extra Dry without looking at the label. Put him on the wine committee. Say, Mr. Markstein, I move you that my partner Cohn be made chairman of the committee on wine. All in favor —"

"Hold on," interrupted junior Bill; "you've got no right to put motions. What are you talking about, anyhow? Ain't those foreign wines? What's the matter with California wine, anyhow? What's the use of having these 'fake' imported wines at the dinner of the Digestives? Mr. Markstein, I'm opposed to that motion and I won't vote for it, and I hope my friend from the 'Yankee Bladder' will withdraw it."

All the members were very much excited and Mr. Stone, of R. M. Walter's, a very quiet gentleman at all times, said that he did not mind going into the original scheme of not eating or drinking for three days and nights prior to the dinner, but he thought that they were all going back on the original status by having French champagnes and an Englishman as chairman of the wine committee. That does not look like consistency at all. He agreed with Mr. Bill that California wine was good enough, and there was still another point to be observed. There were some people at that dinner, members of high standing in the Digestive Association, who did not drink at all. "Gentlemen," continued Mr. Stone, "there are three members of the firm of Horrors Water who never drinks in public, and there is Gildemeester, who also never drinks in public. What are you going to do with them? And how about the cigars? Domestic, too?"

Consternation was visible on the faces of many members present, and Mr. Edwards arose, and amid the silence of the meeting interrupted only by the splashing of the waves of Hell Gate against the foundations of the adjoining Inebriate Asylum Mr. Edwards said: "Brethren, I deeply deprecate these allusions to the cinnabar hue of my complexion. I got it in Scandinavia, where I was at work trying to sell stencil organs to the natives. I had to play in the open air on open diapasons on a stencil organ, and my face got stenciled. I have no private habits of which my firm need feel ashamed, and if they are it is strictly my business. Should I hear any further allusions to myself I will resign without paying my dues."

Mr. Markstein assured Mr. Edwards that he had full faith in everything he said, and recognizing Timothy Leeds Waters he called him down, and Mr. Waters said: "I never drink in public, and I would not have my old man know that I ever take a drink, for he has made me his heir and disinherited my brother, Horace, Jr., because I have been creating the impression in the old man's mind that my brother is intemperate in his habits. Now, if the old gentleman was ever told that I take a sly drink he would investigate the matter; he would soon find out what an incorrigible liar I am, and how systematically I have been slandering my own brother to have him disinherited. I did the same thing toward Alfring when he was alive, for I wanted to work him out of the firm, but he just died in time. I make this personal explanation in order to make it clear why I do not drink in public. I do not think that I shall go

to the dinner at all, for I don't care to have my old man suspect me, and I know, judging from this debate, that there will be wine on the board."

Much sympathy was expressed for Leeds, particularly by his old chum Gildemeester. Gildemeester and Leeds Waters used to sell stencil pianos, and there is a Gildemeester stencil piano in Jamestown, N. Y., now, the owner of the same holding it against any offer as a curiosity. THE MUSICAL COURIER has been after it for some time. Gildemeester arose amid profound silence, for he recognized in the hall over 40 gentlemen whom he had employed and subsequently discharged, all having been at one time or the other engaged as salesmen of Chickering & Sons under Gildemeester. These gentlemen gave him one wholesale black look, but he was impervious and addressed the meeting as follows: "Mr. Markstein, I do not take much stock in this opposition to foreign goods, I being a kind of a mixed halfbreed anyhow myself, having come from Dutch ancestors, as my name indicates, and being born in a creole region. My French is mongrel itself, and nearly as bad as my English. However, that is not my reason for opposing this anti-foreign sentiment of this meeting. You see, recently my own trade paper, the 'Yankee Bladder' (I call it my own, for without my assistance Cohn and Jag never could have brought out their Christmas number and the subsequent issues)—well, the 'Yankee Bladder' stated in what Mr. Fox would call a 'fake' dispatch from London that a certain English firm had ordered 100 Chickering pianos. We are sending some pianos to England, even if the number is nowhere near 100, but then every dollar counts. Now, I don't want to come into a meeting that runs down foreign goods, when at the same time I am blowing about my sales of American pianos to a foreign country. I am used to self contradiction and other absurd business methods, but this thing is a little too bald headed to go down. Then, besides that, I have just made an arrangement with Freddy Schwab (he is a kind of nondescript, too; in fact, you can't tell what he is) for a foreign pianist to come over and play recitals on the Chickering piano. I forget his name now. I believe his name is Packham or Packing, anyhow it begins with a P, like Packaginni. And why should I engage foreign pianists when there is Lambert and Sherwood living right here? That is, if I do engage them, I don't care to run them down at the same time."

"So you see, gentlemen," said Gil, "them's my reasons for not agreeing with this expression against foreign things. I guess we had better drop it anyhow for the present. Last year I would not go to the dinner because I owed Martinelli on Fifth-ave. a lot of money for meals, and then I managed to sell him a piano and I had to take out the balance in meals. What was the use, under those circumstances, to pay out any money toward a piano dinner. That would have been foolish anyhow."

There seemed to be some strength in this, and the members of the Digestive looked at each other askance. Gil had apparently hit them pretty hard in some things, and he was really the hero of that momentous hour of his life. He did not hesitate to show how elated he was, and the point he made seemed to please him as much as if he had changed four Chickering agencies in five minutes.

Mr. Haverly arose and moved that the thanks of the Digestive Association be voted to Mr. Gildemeester, and it would also be in order to ask the gentleman if he was going to the annual dinner.

"I can't say at this early day, for that would be in the nature of an appointment, and as I never keep my appointments unless I can't help it, I would not like to commit myself," replied Gil. "Besides that I am to meet six ladies that night to talk to them about advertising, and it will take considerable time to get through with them; and then there is Frank King, who wants to make four trips to the Pacific to get an order for 600 pianos on each trip, and that should also be talked over. Then I am thinking of getting another outside salesman in the place of Eddy Colell, whose service I am going to dispense with on account of the quality of his father's cigars, as complaints are always coming in from installment customers he visits who are opposed to strong tobacco smoke. I may also change one of the bookkeepers and make him tune our grands in the future, and I also propose to do the carting myself. You know I have sold out the rent stock to Gordon; but then, on the quiet, I do some renting myself, and must keep a separate set of books for that, which also takes up my time. I expect 42 dispatches from Chicago that evening, and all of them must be read, and I am not going to answer any of them until I have first corresponded. You see, I always write about dispatches before I answer them. Then there is a change to take place in ticket office, and I already made up my mind to lunch with a man that evening, who has promised to tell me where I can sell a new upright piano on Long Island to a party who wants to take it out in summer board. All these things must be attended to that night, which will keep me late, and if I come to the dinner at all it will be between 9 and 8 o'clock. So you'll all have to excuse me if I am not so punctual as usual."

Mr. Slomowsky moved to have Gildemeester excused beforehand as an inducement to have him at the dinner anyhow, and as the sentiment of the meeting was in Gil's favor he was excused.

The meeting then adjourned to the tune of Old Lang Syne, accompanied by Dan Vandewater on a stencil McEwen piano and Billy Nickerson on an imported zither.

BRANCH
WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE, MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, February 22, 1880.

THIS city is positively cursed with the largest number of commission fiends of any city or town in the country. There is hardly an instrument sold by any dealer here that has not from one to a half dozen claimants for the honor of being the sole cause of such sale. For their services they modestly demand about all the profits the transaction shows, and the dealer can have the satisfaction of paying the expenses of his business and look happy if he can but get in the course of a year or two enough of money out of the deal to pay the original cost of the piano. Every ignorant music teacher in the city is a member of this army of commission fiends, and should one of these teachers volunteer to go with a customer to help pick out a piano, it matters not where the piano is sold, he at once claims commission and life is made a burden to the unfortunate dealer unless the claim is allowed. Some arrangement should be made by the dealers to resist such unjust demands. The expenses of running a store in a city like Chicago, with high rents and large advertising bills, ought to be quite sufficient tax on the profits without the annoyance of having additional and unjust demands made upon each sale that is consummated.

These same commission fiends know more about a piano than any manufacturer that ever lived, which usually indicates itself in their preference for square or the celebrated Hayden & Sons' pianos, and they run up an arpeggio on the principle of the party who, in describing the height of a steeple, looked as far as he could and got someone else to begin where he left off.

Mr. Samuel Winslow, of Messrs. Hastings & Winslow, the varnish firm, has been visiting the trade through the West, and has had excellent success.

Messrs. Lyon & Healy have been having some little annoyance at their factory by the action of the contractors who are to build the tunnel for Mr. C. T. Yerkes, and will have cause of action for damages against the parties implicated. It is probable that as soon as a proper location can be found Messrs. Lyon & Healy will build a factory to suit their requirements.

Mr. S. B. Smith, who has been for a considerable length of time connected with the A. B. Chase Company, Norwalk, Ohio, as traveling representative, will open a store in Jackson, Mich., for the sale of pianos and organs. The title of the firm will be S. B. Smith & Co.

Recent visitors to the city were: Mr. C. C. Colby, Erie, Pa.; Mr. R. S. Howard, Boston, Mass.; Mr. Theo. Silkman and Mr. J. D. Pease, New York, and Mr. H. B. Fischer, New York. Mr. Fischer came from the South and leaves for the East, and will arrive at home about March 1. He has found business fair at every point visited by him.

Mr. W. W. Kimball has gone to Hot Springs, Ark., for rest and recreation and to inspect some more gum wood.

There are rumors of an application for a receivership by dissatisfied stockholders of the Marshall & Wendell Company, of Albany, N. Y. The reason given for such action is the entire lack of dividends.

Messrs. Steger & Co. have as light, roomy and pleasant warehouses as any in the city; they are also liberal advertisers, and in any medium that recommends itself are not found behind their neighbors in availing themselves of its influence. While to Mr. Steger must be accorded much of the success of this young house, much must also be credited to the line of goods they carry. The Sohmer is an extremely inspiring instrument, and the Sterling is becoming more popular every day.

Mr. R. W. Blake, of the Sterling Company, is expected here in a day or two, on his way through the South.

Business with the larger houses has been excellent this week. The Weber house has had a fine trade, and this morning sold two parlor grands; the most of the houses are observing to-day as a half holiday, though with the exception of the closing of the banks Washington's Birthday has not been very generally observed.

A first-class retail salesman for the sheet music department is wanted by a first-class house in this city, one speaking German and familiar with both foreign and domestic publications preferred. Address, J. E. Hall, 236 State-st., Chicago.

To Dealers

Who Have Capital or Credit.

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THE Estey catalogue is an epitome of information in which the company state pithily and cogently the various points of excellence of the Estey piano and of the Estey methods of doing business. The Estey piano is now a success so firmly established that it is not necessary for



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—Mr. Illidge, who is traveling for the Boston Piano Company, of Boston, was in St. Paul and Minneapolis last week. E. Wilson & Co., the proprietors of the Boston Piano Company, report that Mr. Illidge is doing a satisfactory trade at present.



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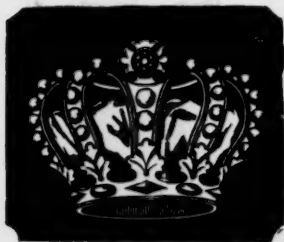
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